

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 26.

SATURDAY, JUNE 30, 1883.

PRICE { 4d. Unstamped.  
5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

THIS EVENING (SATURDAY), June 30, at 8.30, will be performed **LE NOZZE DI FIGARO**. M<sup>me</sup> Albani, M<sup>me</sup> Repetto, M<sup>me</sup> Pauline Luca; Signor De Reszke and Signor Cotogni.

MONDAY next, July 2nd, at 8.30 (Benefit and Last Appearance this Season of M<sup>me</sup> Pauline Luca), **IL TROVATORE**. M<sup>me</sup> Pauline Luca, M<sup>me</sup> Sculchi; Signor Battistini and Signor Mierzewsky.

TUESDAY next, July 3rd, **FAUST E MARGHERITA**. M<sup>me</sup> Albani, M<sup>me</sup> Sculchi; M. Gailhard, M. Devoyod, and Signor Ravelli.

THURSDAY, July 5th, at 8.15, Production of **LA GAZZA LADRA**. M<sup>me</sup> Adeline Patti.

Grand Morning Performance, SATURDAY, July 14th, **LA SONNAMBULA**. M<sup>me</sup> Albani.

Doors open half-an-hour before the performance commences.

The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

### "FIOR DI MARGHERITA."

**MDME VALLERIA** will sing "**FIOR DI MARGHERITA**" (ARDITI), at Arditi's Morning Concert, on Tuesday, July 3rd, at Prince's Hall, Piccadilly.

### "LA CALECERA."

**MDME CARLOTTA PATTI** will sing "**LA CALECERA**," at Arditi's Morning Concert, on Tuesday next, July 3rd, at Prince's Hall, Piccadilly.

**SIGNOR ARDITI** begs to announce that his **ANNUAL MORNING CONCERT** will take place on **TUESDAY** next, July 3rd, at **PRINCE'S HALL, PICCADILLY**. M<sup>me</sup> Rose Hersee, M<sup>lle</sup> Olga Berghli, M<sup>lle</sup> Valera, Miss Winthrop, M<sup>me</sup> Bentham, M<sup>lle</sup> Luigia Lablache, and M<sup>me</sup> Trebelli; Signor Parisotti, Signor Scovelio, Signor Ciampi-Cellai, Mr. Clifford, Signor Vergara. Pianoforte—Signor Tito Mattel. Violin—Signor Papini. Violoncello—Herr Hollman. Conductors—Messieurs Mattel, Denza, Caracolo, and Romilli. Director of the Music—LUIGI ARDITI. Tickets—Stalls, One Guinea; Reserved Seats, Half-a-Guinea; Balcony (Reserved), 5s.; Unreserved, 2s. 6d.; may be obtained at Signor ARDITI's Residence, 41, Albany Street; and the Prince's Hall, Piccadilly.

19, WIMPOLE STREET, CAVENDISH SQUARE, W.

WEDNESDAY EVENING NEXT, JULY 4th, 1883.

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(Pupil of Stephen Heller and M. Dupont, Brussels Conservatoire)

**MR ARTHUR L'ESTRANGE**

(Of the Leipzig Conservatoire)

Have the honour to announce to their Patrons, Friends and Pupils they will give an

## EVENING CONCERT!

On July 4th, 1883, to commence at Eight o'clock precisely, on which occasion they will be assisted by the following Artists, viz.: Vocalists—M<sup>me</sup> Reeves, Senora Gil de Rozada, Mrs Winckworth, Mrs Green (Amateurs), and Miss Clara Meyers, Signor Rin, Mr John Cross, Mr Brooke Meares, Mr Warwick Gray, Mr J. H. Lee, Mr Pascal Larkins, and Mr Joseph Lynde; Solo Pianists—Miss Lavinia F. O'Brien, Mr Arthur L'Estrange; Violin—Mr Jacques Griebel; Violoncello—Herr Otto Leu; Recitation—Miss Minnie Bell. Conductors—Signor Romilli, Mr John Lee, Herr Lehmeier, and Mr N. Mori.

Prices of Admission—Single Tickets, 10s. 6d.; Family Ticket to Admit Three, One Guinea; may be obtained of Messrs Chappell & Co., 50, New Bond Street; Hutchinsons & Romer, 9, Conduit Street, Regent Street; Duncan Davison & Co., 244, Regent Street, W.; Miss Lavinia F. O'Brien, 155, Ledbury Road, Notting Hill, W.; and Mr Arthur L'Estrange, 80, Lower Layton Road, Brixton, S.

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**MDME LIEBHART** begs to announce that her **ANNUAL MATINÉE MUSICALE** will take place on **TUESDAY**, July 17th, at 1, BELGRAVE SQUARE, W. (by kind permission of Mr and Mrs SASSOON), on a similar Grand Scale to that of last year. Particulars will be duly announced. Tickets, One Guinea each, may be obtained of M<sup>me</sup> LIEBHART, 67, Warwick Road, Maida Vale, W.

## MISS MARY WARBURTON'S MORNING CONCERT.

at 16, GROSVENOR STREET (by kind permission of Messrs COLLARD & COLLARD), FRIDAY next, July 6th, at Three o'clock. Artists—M<sup>me</sup> Enriquez, Miss Hilda Wilson, M<sup>lle</sup> Alice Roselli, M<sup>lle</sup> Avigliana, Miss Mary Warburton, Signor Palmieri. Pianoforte—Mr E. Silas. Violin—Herr Emil Mahr. Accompanist—Mr Kiver. Tickets, 10s. 6d.—Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street; and of Miss Mary Warburton, 56, Upper Gloucester Place, Dorset Square.

## MISS EDWARDS begs to announce her MORNING CON-

**CERT** will take place at **PRINCE'S HALL, PICCADILLY**, WEDNESDAY next, July 4th, at Three o'clock. Vocalists—M<sup>lle</sup> Carlottina Badia, M<sup>me</sup> Mathilde Zimmer, M<sup>lle</sup> Helen Arnim, Miss Edwards, Signor Parisotti, Mr Oswald, and Mr Bridson. Instrumentalists: Violin—Signor Papini; Violoncello—Herr Otto Leu; Harmonium—Mr J. C. Ward. Pianoforte—Miss Edwards. Accompanists—Signori Badia, Romilli, Herr Lehmeier, &c. Tickets Half-a-Guinea each; to be had at Messrs Duncan Davison & Co., 244, Regent Street; Messrs Stanley Lucas, Weber & Co., 84, New Bond street; the principal Musicallers; and at her Residence, 100, Ebury Street.

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Musie by W. H. HOLMES.

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**MDME ALICE BARTH** will sing **BALFE's** popular Song, "KILLARNEY," at the Royal Aquarium, Yarmouth, on Monday next, July 2nd.

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MR JOHN CROSS will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Miss Lavinia O'Brien's Concert, at 19, Wimpole Street, Cavendish Square, Wednesday Evening, July 4th.

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THE GOOD SHIP ROVER. Words by "WEISTAR." Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

### HANDEL FESTIVAL. (Concluded from page 381.)

Saturday, June 23rd.

This great musical enterprise was brought to an end yesterday, and we have to report victory all along the line—victory which cannot for a moment be questioned on any grounds. To the welcome result Handelian amateurs contributed all that day in the power of unprecedented numbers. The exact figures for the first three days are now to hand, and we find that 19,920 persons attended the Rehearsal, as against 15,450 in 1880; on the second, or *Messiah* day, 22,388 were present, as against 21,434; but the Selection showed a slight falling off, the turnstiles registering 22,290, as against 22,495 three years ago. Yesterday 18,165 persons had entered the Palace when the concert began, and the experienced officials estimated that later arrivals brought the figures up to about 23,000. Assuming the correctness of this—and it cannot be far wrong—we have, in round numbers, a grand aggregate of 87,000 visitors, or 3,000 more than in 1877, which year gave the highest previous return. The public have, therefore, conclusively answered those that are fond of saying that the Handelian cult, with all that it implies, is decaying amongst us. If figures mean anything, England is more than ever attached to her favourite master—to the composer whose music has entered into her very life, and whose spirit fortifies her against influences that, howsoever specious, are harmful to the true simplicity and purity of art. One other matter is set at rest by the magnificent attendance, and that is, all question as to the future of the Handel Festival. Many who wished the enterprise well were anxious when the Sacred Harmonic Society expired, and almost desponding when Sir Michael Costa found himself unable to take his accustomed place. They feared, not unnaturally, that these events would have an influence upon the public, and change to indifference the languid interest with which many regard an often-repeated solemnity. That no such forebodings were justified, but that increase came instead of diminution, and augmented strength instead of weakness, proves how much Handel-worship in England is independent of circumstances. It might really make a trite quotation from the Laureate's "Brook," and boast superiority to the coming and going of men. There is now reason more than ever to believe that the Handel Festival will go on, for it has withstood the shock of changes not likely to recur.

*Israel in Egypt* was again, as on every previous occasion, the theme of the closing day, and once more made the profound impression inseparable from a colossal work of genius. The amateur approaches this oratorio much as he would draw near some mighty manifestation of nature's power. He is full of wonder mixed with awe. The very grandeur of what he sees is a mystery, since he can explain nothing, and is only able to feel. This is the more remarkable with *Israel in Egypt*, because there are reasons of great weight with analytical minds why the oratorio should be a crude and ill-digested mass, instead of a symmetrical and coherent structure. It is nothing but a compilation. Out of the thirty-five numbers, omitting recitatives, sixteen are taken from other works, among that number being some of the finest choruses, such as "They loathed to drink," "He spake the word," "He gave them hailstones," "The depths have covered them," and "With the blast of Thy nostrils." Moreover, some of the sixteen are not Handel's at all. The voice parts in "He spake the word" are not his; the "Hailstone" is not his; "But as for his people" is not his; while some critics hold that the "Magnificent," from which so much of the second part comes, was actually written by a Signor Erba, who, however, appears to have done nothing else. There is no need to dispute this last matter here. Granted that *Israel in Egypt* is a compilation wherein a good deal of "conveyed" material figures, yet as such it remains as great a monument to Handel's genius as though he had composed every note of it. With regard thereto, the master resembles an architect who, engaged upon a solemn temple, and seeing some carved stones lying about, unvalued of men, so works them into his design as that nobody asks whence they came or who first wrought them. Assuming that Handel appropriated as freely as he is said to have done, we must not forget that in *Israel* he remains still the Handel of "He sent a thick darkness," "He led them through the deep," "But the waters overwhelmed them," "I will sing unto the Lord," and, to name no others, of "The people shall hear"—most wonderful among many wonders. In all these his own great glory shines forth, and if he chose to take from other sources that which his taste approved he also turned upon it his own light, raised it to his own level, and redeemed it from oblivion. Some one has well said that the fire of the old Saxon's genius fused all the borrowed matter and enabled him to mould and stamp it at will. There is no patchiness in *Israel*, though it be a thing of many styles, from the tone-painting of "He sent a thick darkness," to the severe scholasticism of "Egypt was glad when they departed." The work flows on in a stream of sus-

tained grandeur, without check or diminution of its fulness. We should be thankful for it, and, hardly less, for the privilege of hearing it under conditions which were in the mind of the amateur who once told Handel that he should have Salisbury Plain for his theatre and armies for executants.

The performance yesterday was singularly fine, though, of course, not free from shortcomings. Its reasonable auditors expected faults, and would have been very much surprised had the rendering of such music proved free from them. But the imperfections were of little account, especially as much could be set against them in the shape of unwonted excellence. We refer here to the great steadiness and precision shown in "He led them through the deep," and the measure of firmness and accuracy displayed in that most trying number, "The people shall hear." The choruses just named have always staggered the Handel orchestra more or less, but yesterday the army of singers took heart of grace, encountered them with confidence, and more nearly conquered than ever before. This seemed characteristic of the mood in which the work generally was given. The rank and file felt that the fight was to be, like Inkerman, a "soldier's battle," and they rose to the occasion, singing as vigorously as though beginning instead of ending a Festival, and as cheerfully as though their task were child's play. If they had resolved to astonish the audience, with the help of their instrumental allies, they certainly succeeded; above all in the "Hailstone," which was enthusiastically encored. Here the entry and re-entry of the two choirs, answering each other from, as it were, different points of the compass, not only seemed like the crash of opposing tempests, but appeared to involve all nature in storm. It was simply sublime. We might dwell long upon other imposing features of this performance, but the theme is well known, and its effect under Handel Festival conditions is familiar. Let us be content to add, therefore, that yesterday's choral display was equal to the best of its predecessors—an honour to all engaged, and a fitting tribute to an illustrious memory.

Soloists have little to do in *Israel*, and that little is, by comparison, ineffective. Nevertheless, something was made of it yesterday as a contribution to the general success. The reasons which placed Madame Valleria in the place of first soprano, instead of Miss Anna Williams, though they have been made public, are hardly a matter for discussion, and artist and manager must be left to settle their own differences. It is more important to note that Madame Valleria undertook her work at a day's notice, and acquitted herself in "The Lord is my strength" (with Miss Marriott) and especially in the short solos of "Miriam," with distinguished success. Miss Marriott sang "Thou didst blow" well, but nervously; and Madame Patey, both in "Their land brought forth frogs" and the more gracious "Thou shalt bring them in," won golden opinions. There remains but to add, in this connection, that Mr Lloyd's "The enemy said" evoked an enthusiastic demand for repetition, and that applause also followed "The Lord is a man of war," well sung by Mr Bridson and Mr F. King.

"God save the Queen" having followed the oratorio in magnificent style, the usual demonstrations took place, performers and audience alike congratulating Mr Manns. We heartily endorse the verdict passed upon his efforts—the more because there was at one time a justifiable distrust of his power to guide so vast an orchestra. Perhaps he is himself surprised at his own ability, due admiration of which none will refuse—not even those who argue that the Handel orchestra would run of itself under the steady impetus given to it by the strong hand and firm will of Sir Michael Costa. Concerning the management of the Festival too much cannot be said. The whole vast machine worked smoothly, and the success of those who were responsible proved as great in its way as that of the musical executants.—J. B.

Miss Virginia Rider, a youthful and highly talented American pianist who made a successful *début* in Paris last winter, has arrived in London and has been already heard with pleasure at several private concerts of the nobility. Miss Rider may be persuaded to play in public before the conclusion of the season, when her exceptional ability no doubt will be duly appreciated.

HAMBURG.—Carl Grädener, a composer and writer on musical theory, died here on the 11th inst. Born in 1812, at Rostock, he studied law in Halle and Göttingen. He afterwards gave up law, and devoted himself exclusively to music. He occupied various professional positions in Kiel, Hamburg, Vienna, and, lastly, again in Hamburg.

AMSTERDAM.—Mannsfeldt's well-known Orchestra, from Dresden, has been giving concerts in the International Exhibition Building, and recently performed for the first time a new composition by the Dutch composer, B. Pollack-Daniels, entitled "Mosaïque Nationale," comprising a selection of unknown Folk's-songs from Persia, Peru, Java, &c., the Dutch National Hymn running, in varied form, throughout.



## A TURN AT THE HANDEL.

A marvellous sight! Four thousand singers, and an orchestra of four hundred and forty-one performers! Why forty-one? Why couldn't he have left it at a round number, and stayed away? But some people never know when they are not wanted. I fancy that forty-first man—the "odd man out"—must have been the performer on a side-drum who broke loose (quite enthusiastically) twice on the first day, getting well away from the chorus, and keeping two bars ahead till pulled up by Mr Manns. If Mr Manns had had another conducting-rod by him, that forty-first man would have known it. What could have induced this extra performer to present himself when the round number of four hundred and forty had been arrived at? There are some people who never know when they are in the way, and here was an instance in point.

While all the approaches to the Palace by road and rail are thronged, the Palace gardens are deserted. At a side-door an idle waiter is smoking a quiet pipe. On the approach of our party he tries to look as if the pipe had got into his mouth much against his will, and turns away from us as if to admire the view. He, at all events, does not seem in the least excited by the grandeur of the occasion. Our party of three enters by a way leading into the Aquarium, up a damp and melancholy staircase, where are some old ragged and half-faded advertisements on the walls, and some mouldy-looking submarine rocks in a glass case—suggesting the idea of neglected fish having lived and died there, in sheer despair of ever being noticed by anybody. Evidently this staircase is not much used. On the landing there are the usual turnstiles, and a man in authority who appears surprised at seeing us. He narrowly scrutinizes our party, and carefully examines our tickets before committing himself to the assertion that it is "all right." Having obtained permission, which, by the way, is grudgingly conceded, we enter the building by the Conservatory, and suddenly find ourselves between two lines of people drawn up in military fashion to receive somebody of importance. There was a murmur of "Here they come!" as we strolled in, followed by a dissatisfied antistrophe of "No, they don't!" accompanied by such looks of resentment and such expressions of disappointment as convinced me at once that it wasn't our party which had been anxiously expected.

In the distance I catch a glimpse of some persons, not, apparently from this point, many, and I begin to wonder what has become of the Handel Festival, when my ear catches the last notes of "God Save the Queen," which, from the Conservatory door by which I am still standing, sounds as if it were being sung by one person to a weak violin accompaniment. The Royal Party, expected to arrive here (or, if not, why these two rows of spectators marshalled by occasional police?), have, as a kind of practical joke, entered by another way, and have taken their seats, where I subsequently get a good view of them, in a sort of magnificent Doll's House, beautifully furnished, with the front part open and no staircases inside. Here they sit, looking in the distance (everything from where my central seat is, is in the distance, more or less, to me) like the dolls themselves, elegantly dressed; the Prince of Teck being very much *en évidence* as a very round, comfortable, fresh-coloured doll in morning costume, such as may be seen in any model gathering in the window of a big toy-shop in Regent Street, or at the corner of the Rue de Rivoli.

The first part has commenced as I pass in and am searching for my chair. I turn round and take in everything at a *coup d'œil*. There is Mr Manns conducting, with his face to the Chorus, and his back to a bust, presumably of Handel. The Sculptor had evidently taken the great Composer unawares just as he had got out of bed, apparently after a hard night of it, for the bust looks dreadfully bilious, and the nightcap has a rakish, devil-may-care sort of air—suggestive, in fact, of anything but the sort of air we are accustomed to associate with the name of Handel.

On Mr Manns's right sits Mme Trebelli in a morning dress, without a bonnet, looking as if she were quite at home, and intended making a day of it. Next to her is Signor Foli, who, when not vocalizing, appears to be amusing himself by making faces at no one in particular. On Mr Manns's left sits Mr Maas, looking as much at his ease as a gentleman at a banquet who, unaccustomed to public speaking, has been informed that, in the absence of some popular individual, he may be called upon by the Chairman, at any moment, to return thanks for the Ladies.

A polite official whispers something in my ear as to the position of my chair. He repeats it. I cannot catch it. Once more he repeats his information louder. "My dear Sir," I reply to him, "if you will only stop that Chorus"—which at this moment is singing a jovial sort of air, the words of which sound to me something like "Bob merrily" repeated over and over again—"if you will only get that Chorus to be quiet for one second, I shall be able to hear what you are saying." The polite official smiles, shrugs his

shoulders, bows, points to block B, and, referring to my ticket, I pass on, and arrive at my destination.

Signor Foli rises in his place, and sings "And I will shake"—which he does to any extent. The effect conveyed to me by this *basso profundo* shake is the notion of a convivial Gentleman who having come away, in a very happy state, from a late supper, and having somehow lost his way in an underground passage, is trying to make the best of the situation by attempting as much as he can remember of a jovial chorus in which he had recently been joining.

It occurs to me that Mr Manns is considerably annoyed by a screen, placed between himself and the elevated Organ-man who is perched up aloft like "the sweet little cherub who keeps watch for the life of poor Jack"—(Happy Thought—suggestion for a Kate Greenaway Fishery picture)—over the top of which appears from time to time the head of a Policeman in a helmet, reminding me of the scene in *Macbeth* when "the apparition of an armed head rises." The Policeman peers about cautiously, his movements, as far as I can judge from the head and shoulders, being very much like those of a Punch doll worked from below, or of one of those dummy figures employed, also behind a screen, in Lieut. Cole's Ventriloquial Entertainment. Once I think he catches Mr Manns' eye, and so energetic is that eminent Conductor's action, that the probability evidently occurs to the Policeman of his catching something else—Mr Manns' *bâton*—at his head, if he doesn't disappear; and so, discretion being the better part of valour, he does disappear accordingly. He comes up again, however; only the head and shoulders, of course—surreptitiously, but being invariably detected, and immediately baffled by Mr Manns' energy in any attempt at giving an entertainment on his own account (just to lighten the Festival), he instantly makes a sort of apologetic bow towards the Conductor—who is not to be softened by this—and vanishes.

Between the parts there is a tremendous run on the buns, ices, teas, coffees, and sandwiches. Waiters do marvels in the way of carrying heavily-laden trays through obstructive crowds. They remember that "Who breaks, pays"—and I don't hear a smash anywhere. After a few refreshment-bars' rest, the second part commences, and we are "all in to begin."

I come to the conclusion that the repetitions in an Oratorio are tedious. After a grand Chorus, enter on to the platform Mme Albani. Applause from audience, chorus, and orchestra. She wears a bonnet and elegant walking dress, and has quite the surprised and pleased air of a lady who, happening to be passing by the Crystal Palace at the moment, heard some music going on, and has just looked in to see if she could be of any use. Finding a few thousand persons here, she has kindly consented to give them a song, but steadily refuses to join in a chorus.

Mr Santley uproariously greeted—that is, uproariously for a Handelian audience—sings magnificently, and then we all rise for the "Hallelujah Chorus," and, I think, most of us, carried away by the "go" of it, join in festively—Handel-festively, of course—with all the old spiritual and physical fervour which Eton boys used to throw into their rendering of a popular psalm-chaunt in their College Chapel—a custom which, as I hear, is nowadays more honoured in the breach than in the observance. Which quotation sounds suggestive of the punishment of Cane—I mean Swish.

I am so carried away by the "go" of the "Hallelujah Chorus" that, finding myself in the train, I don't return, but, escaping the crush, come up comfortably to Town. Glad I've heard it. Don't think I shall trouble an Oratorio again. Prefer taking it in selections. But, thanks to everybody generally, and Mr Manns particularly, it has been a big success.—Punch.

MUNICH.—Having proved a success at the Residenztheater, lighting by electricity is to be adopted forthwith at the Theatre Royal. The terms have already been agreed upon between the Intendant-General and the representatives of the Edison Company, and only await the sanction of the King.—(From another Correspondent.)—On the 9th of June the officers of the 2nd Infantry Regiment gave a banquet to their brother-officers of the Volunteer Regiment. The event took place near the "Bavaria," at the Theresienwiese, and was honoured by the presence of H.R.H. Prince Leopold, Minister of the War Department; the Chief Commanding General of the Bavarian Army Corps, Baron von Horn; the Commandant of the Town, General von Heckel; the Prussian Ambassador, His Excellency von Werthern; and the *élite* of the Civil Services. The musical arrangements were under Chief Musikmeister Hünne, who, with his excellent military band, performed, with immense success, compositions by Mozart, Beethoven, Wagner, &c., varied by the lighter works of Bellini, Verdi, Strauss, &c. A Festival March, entitled "Charlemagne," composed by Charles Oberthür, a native of Munich, was also given, and was one of the most successful pieces of the evening.

## M. SAINTON'S FAREWELL CONCERT.

The eminent French violinist who for forty years has resided amongst us and filled some of the highest and most responsible positions open to an artist of his class, bade farewell to public life on Monday afternoon, at a concert given by himself in the Albert Hall. An event of this kind always comes with a certain sense of pathos. The career brought to a close may have been rewarded by a surfeit of honour, and the need to terminate it may seem imperative, but there is something which gives pain about the last appearance of a public favourite. Needs must, however, that the end arrive, and the best we can do in the circumstances is to make the leave-taking crown the life, and give to memory that which shall be its dearest treasure. To a large extent this was done on Monday afternoon. M. Sainton's friends and admirers gathered in force to show their sympathy with an excellent artist and blameless gentleman; they heard his last public performance with interest, and followed his retirement with their applause. The inevitable pain of the occasion was thus overborne by kindly feeling, and by those marks of esteem which an artist in M. Sainton's position must feel to be "more precious than rubies." We need not here assert the distinguished violinist's right to such a tribute. Not long ago these columns contained an outline of the career now so happily ended, but there was no actual necessity to lay any particulars regarding M. Sainton under the public eye. He has played too prominent a part for this, and his name alone serves to suggest a life of meritorious work and valuable service. English amateurs everywhere regret that he has disappeared from the platform, and feel that music is sensibly the poorer on account thereof. But M. Sainton long ago won their respect as well as admiration, and that he by no means puts off with his profession. Rather, we should say, does he now enter upon and enjoy its full fruition. The concert-giver naturally took a prominent part in yesterday's proceedings. He was the central figure, and his performance first of the slow movement and finale in Mendelssohn's concerto, and then of two pieces, "Un Rien" and "Valse de Concert," from his own pen, was heard with abundant sympathy. At such a moment a man might be excused for not doing the best possible; but M. Sainton showed his old mastery of the instrument with which his name will continue to be associated. He played as though to suggest reasons why he should not retire, and made impossible any charge of having lagged superfluous on the stage. His two pretty solos indicated a way in which he may still do service. Violin amateurs are becoming almost as sand upon the seashore for multitude, and they will be thankful for new and charming music written by one who knows the instrument inside and out. It should be said here that at the close of the Mendelssohn selection M. Sainton was presented with a large silver wreath, the gift of his pupils at the Royal Academy of Music, who honoured themselves in thus honouring their master.

The concert-giver was well supported by a number of his fellow-artists, but not, we regret to say, by all who had promised their services. Mr Sims Reeves's absence surprised nobody, but was none the less regretted. On the other hand, hoarseness so rarely affects Mme Adelina Patti that her non-appearance caused as much astonishment as sorrow. We feel sure she also laments that indisposition came just at the moment when she was expected to show her unselfish regard for an old colleague and friend. This, however, is not an uncommon trick on the part of indisposition. Among those who were able as well as willing to assist M. Sainton were Miss Mary Davies, Mme Trebelli, Miss Damian, Mr Vernon Rigby, Mr E. Lloyd, and Mr Santley, together with some less known artists, as Miss Hilda Coward, Miss Lord, and Signor Scovello. The instrumental soloists were Misses Gyde and Cantelo (piano) and M. Lassere (violincello); the conductors and accompanists being Signor Randegger, Mr Cowen, and Mr Leipold. All these did good service, and, jointly with an efficient orchestra, sufficed for the pleasure of the audience throughout a long afternoon. The services of another remain to be acknowledged. We refer to Mme Sainton-Dolby, who came out of her retirement to join hands with her husband on the occasion of his last appearance. She sang "The days that are no more" and "Strangers yet"—two of her favourite songs. With what interest she was heard, especially by the younger members of the audience, may be imagined, not a few, perhaps, making their first acquaintance with the "Charlotte Dolby" of whom they had so often read. All present had no difficulty in recognizing the qualities which gave her fame—the grand style and powerful expression that placed her and kept her at the head of contraltos. Mme Sainton's appearance would alone have conferred distinction upon her husband's concert, which now, because of it, has a double claim to remembrance.—*D. T.*

## TEMPLE CHURCH.

Programme of organ recital by Dr E. J. Hopkins on Wednesday afternoon, June 27th:—

"Te Deum laudamus," 1st movement (K. H. Graun); Quasi pastorale, in G (Henry Smart); Fugue in C major (J. S. Bach); Adagio in E (Beethoven); Choruses, "But the waters overwhelmed them," and "The horse and his rider" (Handel); Prelude and Fugue in G (Mendelssohn); Adagio cantabile in D (MS.), (Dr E. J. Hopkins); Allegretto in B minor (Alex. Guilmant); "Evening Prayer," in A major (Henry Smart); "Splendete te Deus" (Mozart).

VOCAL.—Quartet, "The Lord is my Shepherd" (Franz Schubert): Treble solo and chorus, "He that sows in tears" (Ferdinand Hiller).

The performance was especially given to mark the completion of the fortieth year of Dr Hopkins' official career as organist to the Honourable Societies of the Inner and Middle Temple, and the body of the church was filled by benchers, members and friends, assembled to honour the musician. It would scarcely be in keeping with the occasion to indulge in criticism upon the several pieces selected for performance. Indeed, if one felt inclined, the act would resolve itself into a lengthened eulogium, for the same mastery over the instrument, with the same charm that springs from perfect taste, was manifested as fully and clearly as ever in the playing of Dr Hopkins. One, and only one, exception could be taken to the programme, and that was the all but entire absence of compositions by the performer. With rare self-abnegation Dr Hopkins' name was inserted but once in the programme, yet the beauty of the "Adagio Cantabile" would have justified him in quoting largely from the list of his own published works. It appears the "Adagio" was originally an extemporary prelude to an anthem, which so struck the cultured fancy of the "Reader," the Rev. A. Ainger, that he begged the player to write down the theme. Many besides the "Reader" would be delighted if it were possible to hold by notation the fleeting, but beautiful, thoughts and ideas Dr Hopkins expresses at each service in his extempore playing. The old saw that connects a good workman with bad tools does not hold with Dr Hopkins and his organ. It has received forty years' care and attention from him, until it has become one of the grandest instruments to be found in the world. That the accomplished musician may live long to enjoy playing upon it, and thereby give the purest enjoyment to the congregation of the Temple Church, was the wish of everyone present. P. G.

## In Memoriam.

HENRY S. LEIGH.

Died June 16th, Aged 46.

An earnest fellow-worker, and a friend,  
Who helped him from the first, *Fun* mourns to-day:  
One who, with facile art and fancy gay,  
Oft in these pages mirthful lyrics penned.  
First Mathison obeys the dread decree;  
And ere our tears for his sad loss are dry  
Insatiate Death once more comes fleeting by,  
And beckons from our midst poor Harry Leigh.  
A genial nature and a kindly heart,  
A sympathy with all who were distressed  
Or needed help lay warm within his breast,  
And honestly he played his too brief part.  
To him *Fun's* readers are indebted much;  
For many a hearty laugh to him they owe.  
Pure mirth and humour quaint his lyrics show,  
And oftentimes a true pathetic touch.  
A joyous mind, a heart sincere and brave,  
Our witty so-called "cynic" bard possessed;  
And now poor Leigh is summoned to his rest,  
*Fun* lays this tribute-verse upon his grave.

—*Fun*.

Augusta Holmes, composer of *Les Argonautes*, has nearly completed an opera, *La Montagne noire*, of which she has written the words as well as the music.

Among the statues ornamenting the fronton of the new Operahouse at Buda-Pesth, are those of the five Italian composers, Cherubini, Spontini, Guido d'Arezzo, Palestrina, and Rossini.

## EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 25.

1794.

(Continued from page 382.)

The King's Theatre opened for the season on the 11th of January, with a comic opera by Cimarosa, called *Il Matrimonio Segreto*, under the direction of Federici; Cramer was leader and Badini poet. The popular singer of the continent, M<sup>me</sup> Banti, not being expected to arrive in England till April, comic operas were the order of the day; one of which, *Gli contadini bazzari*, was performed with great applause, February 18th. Signora Casentini, by her tasteful style of singing and her unaffected gentleness and ease, was extremely interesting. Morelle, in the air "Donne, donne," displayed his deep clear voice with such effect as produced a general encore. The curiosity of the musical world, which had been greatly excited by the fame of M<sup>me</sup> Banti, was, on the 26th of April, gratified by her making her first appearance in England in the new serious opera of *Semiramide*, o la vendetta di Nino, the music by Bianchi. The voice of Banti evinced sweetness, power, and flexibility. Her execution was rapid and neat, and she was equally excellent in the bravura and cantabile styles of singing; she was besides a graceful actress. Her performance throughout the opera enraptured the audience, and she was vehemently applauded. Giardini being asked his opinion of Banti previous to her arrival in England, said, "She is the first singer in Italy, and drinks a bottle of wine every day." Signor Roselli also made his first appearance on the same evening; his voice was of a very superior quality and his style was graceful and expressive; he was well received. Another first appearance took place on Saturday, May 17th, in M<sup>me</sup> Morichelli, who performed in a new comic opera entitled *Il barbero di buone cose*. Morichelli both in singing and acting was admirable, and was greatly applauded. The music of this opera is among the best productions of Martini.

M<sup>me</sup> Banti drinking a bottle of wine *per diem*, no doubt excited great surprise in Italy, while in our sister kingdom it would have been observed with indifference. Had Banti adopted the following plan, admiration would have ceased and sarcasm become dumb. While I was in Ireland I occasionally visited a very good sort of lady who was considered amongst her Irish friends to be a very sober personage, because she never drank more than one tumbler of brandy and water after supper, (which was the fact), and, therefore, if any unseemly appearances occurred, they were liberally imputed, not to the strength of the liquor, but to the weakness of her head. The plan discovered by this lady was ingenious and novel, although the English ladies might not think it exactly calculated for imitation. As soon as the tablecloth was withdrawn this model of sobriety would, from a decanter placed near her, mix what others would call a jolly good glass, which, after having drank half off, she would pronounce too weak. This defect she remedied of course by pouring in more brandy; and having drank a similar quantity of that also, she would at length exclaim, "Bless me! I have now made it too strong!" when a small portion of water being added diluted it so much that recourse was again had to the brandy-bottle; thus alternately strengthening and weakening till she became incapable of mixing any longer even with her company.

The professional concert terminated at the end of the last season, the art of music having been superseded by the art of war. Salomon's concert, which again had the powerful assistance of Haydn, began at the Hanover Square Rooms on Monday, February 3rd. The singers were M<sup>me</sup> Mara and Mr Fischer, one of the principal opera singers to the King of Prussia. The concerto players were Vioti, Ashe, and M<sup>me</sup> Krumpholtz, on the violin, flute, and harp.

The oratorios at Covent Garden Theatre commenced on Friday March 7, with a grand selection; and the new Theatre Royal Drury Lane opened for the first time since it had been rebuilt, with oratorios, on Wednesday, March 12, under the direction of Mr Linley and Signor Storace. The performance was a selection, the singers were Messrs Harrison, Kelly, and Dignum, Mrs Crouch, Mrs Bland, and Signora Storace. At the end of the first act I played a concerto on the oboe, and, at the end of the second, another was performed on the violin by Mr Jarnovicki. The leader was Mr Shaw. Jarnovicki displayed a fine round and sweet tone; his execution was brilliant and his style natural and pleasing. His concerto, though difficult, was full of melody, and he played it with great ease. He was generally and vehemently applauded. This new theatre was one of the most beautiful fabrics ever dedicated to the entertainment of a great people, and was crowded to excess. The success of these performances was so great that they were resumed for several nights after Easter, whereby I was compelled

occasionally to leave the theatrical performances at Covent Garden Theatre to play my oboe concertos at the oratorios of Drury Lane.

The sudden and awful death of John Palmer, the celebrated actor, excited at this time great surprise and sympathy. Palmer, the original Joseph Surface in the admirable comedy of *The School for Scandal*, was, in the early part of life, together with his father, a bill-sticker to Drury Lane Theatre, in Garrick's time. Soon after he had got on the stage as an actor he evinced great ability, and entered into a good line of parts. He was a favourite with the public, and on account of his fine face and person, was much admired by ladies, one of whom made him a present of a valuable pair of diamond knee-buckles. Palmer wearing one evening these elegant appendages of dress while acting one of his favourite characters, Parsons, the inimitable comedian of the day, said to Charles Bannister, "Palmer, I perceive, deals in diamonds." "Yes," replied Bannister, "but I recollect the time when he dealt in paste." When Mrs Siddons first appeared at Drury Lane Theatre in the year 1782, in the tragedy of *The Gamester*, Palmer performed the character of Stukely, in which he experienced a novel reception. His personation of the hypocrite was so perfect and, at the same time, so revolting, that the audience, from the force of the illusion, at his exits hissed him off. But when he re-appeared in a subsequent scene ample testimony was borne to his talent, by his being honoured with unbounded applause; and at the end of the scene he was again involuntarily hissed off. Palmer, notwithstanding his striking histrionic ability, experienced great vicissitudes through life, and at length met a very extraordinary death. He was acting in the character of the Stranger in the popular play of that name, at the Liverpool Theatre, and when he had arrived at that part of it where he had to say "There is another and a better world," he had scarcely uttered those words than he, without any apparent previous indisposition, fell lifeless on the stage, in the presence of an astonished and numerous audience.

At Covent Garden Theatre a new opera in three acts was produced on February 22, called *The Travellers in Switzerland*, written by the Rev. H. Bate Dudley. The music was composed and compiled by Mr Shield. The singers in it were Miss Poole, Mrs Martyr, Mr Inledon, and Mr Fawcett. The latter had a song in it new to the English stage. It consisted of a multiplicity of words in rapid succession, enumerating the names of most of the modern artists in Europe. In this song Mr Fawcett displayed such surprising volubility and articulation as to elicit abundant applause and a general encore. This opera was much indebted for its success to the composer Mr Shield. At the same theatre was produced, on the 22nd of April, a new comic opera in two acts, entitled *Nelly Abbey*, written by Mr Pearce. In this piece Fawcett had a sea song, "Blue Peter," in which was introduced "The boxing of the compass," which, from the merit of the music (by Shield) and the effective manner in which it was sung, was loudly encored. Mrs Martyr, as a sailor boy, in the song "Yo! heave ho!" composed by me, was greatly applauded; and Inledon sang the old song, "On board the Arethusa," admirably. The music of this piece, composed by Paesello, Baumgarten, Dr Arne, myself, and Shield, was very effective, and had a long run. The overture was composed by me.

(To be continued.)

"THE THEATRE."—Dramatic authorship, acting, and actors are, as a matter of course, the principal themes of this volume, at once ornamental and useful, which is the first bound instalment of a serial publication under a modified and improved form. At the beginning of the present year the magazine in question, which is edited with great care and ability by Mr Clement Scott, and which purports to be a "monthly review, of the drama, music, and the fine arts," underwent a judicious change of arrangement that has materially increased its attractiveness. Six numbers of the new series, in book shape, afford ground for critical judgment: and it may fairly be said that the work, to be followed at half-yearly intervals by similar collections of periodical parts, justifies the altered plan on which it is now conducted. Well written as it is, some of the ablest and most practised pens of the day contributing to maintain its literary character, the volume is thoroughly readable; and, as it misses no single fact or incident of current theatrical history, it is a valuable work of reference as well as criticism, concerning an art whose purpose now, as it was in and before Shakspeare's day, is to hold the mirror up to nature. Though mainly treating of theatrical matters, the scheme does not exclude topics of a wider interest, and the editor himself contributes various poems suggested by moving occurrences of the time, and so forcibly and sympathetically written as to be in much request for purposes of public elocution. An additional, and, indeed, an integral merit of the publication is its abundance of excellent photographic portraiture.—*Daily Telegraph*.



## ROYAL ACADEMY OF MUSIC.

The Students' Orchestral Concert took place at St James's Hall on Wednesday morning, June 27th. We subjoin the programme:—

Motet (MS.), "Blow ye the trumpet in Zion" (J. Cullen, student); Moderato ma con Energia e con Fuoco, from Concerto in F sharp minor, Op. 69 (Hiller)—pianoforte, Miss A. Robinson; Aria, "Hai già Vinta la Causa," *Le Nozze di Figaro* (Mozart)—Mr Musgrove Tufnail; Adagio and Rondo-Allegretto, from Concerto in D minor, No. 9 (Spohr)—violin, Miss Winifred Robinson; Allegro, from MS. Symphony (F. K. Hattersley, student); Aria, "Ah, come rapida," *Crociato in Egitto* (Meyerbeer)—Miss Thudichum; Andante and Rondo-Vivace, from Concerto in E minor, Op. 11 (Chopin)—pianoforte, Miss Bright; Air, "Che farò senza Euridice," *Orfeo* (Gluck)—Miss Marian Burton; Romance, in E flat, for Orchestra (C. S. Macpherson, Balfie scholar); Romance, "Hast thou seen the young day blushing?" *Irene* (Gounod)—Miss Margaret Hoare; Rondo, in B minor, Op. 22 (Mendelssohn)—pianoforte, Miss Mary B. Sanderson; Air, "I dreamt I was in Heaven," *Naaman* (Costa)—Miss Booth; Orchestral Piece (MS.), "Pizzicato" (German Jones, student); Cantata, *May Day* (G. A. Macfarren), for soprano solo, chorus, and orchestra—the May Queen, Miss Charlotte Thudichum.

Mr William Shakespeare conducted; and the room was crowded by friends of the students and patrons of the Institution. The next Chamber Concert will be given on Saturday evening, July 7th, in the concert-room of the Academy, Tenterden Street.

—o—  
"HERE'S A COIL!"

—Romeo and Juliet.

We read the following in the London correspondence of the *New York American Art Journal* of June 16:—

"For some days past rumours have been current about the truth of Mdme Patti's engagement for New York. It is natural that all parties should be reticent, but the reports are now repeated with such emphasis and without contradiction, that inquiries have been made. It seems that the Patti contract with Mapleson at 5,000 dols. or 5,500 dols. a night was a verbal one only. No contract was signed by Mdme Patti, because an indispensable preliminary was the deposit by Mr Mapleson of 50,000 dols. in the bank. This, of course, Mr Mapleson could not do, and the matter was referred to the Royal Italian Opera Company. The directors, however, refuse to ratify a contract at so extravagant a sum. It is reported that Astors would put the money down if they saw a reasonable prospect. But Astors are also in the Metropolitan Opera House. Mr Gye and the Royal Italian Opera directors simply state that Mr Mapleson had no authority from them to agree to pay any artist 5,000 dols. per night. They know that a loss must be sustained on such a sum, and they do not propose to risk it. Mdme Patti is paid in London 2,000 dols. a night, and that only for about a dozen nights in the season.

"If Mr Mapleson can raise the money and speculate with Mdme Patti on his own account the coalition is at an end. It is also possible that Patti would not sing under his management, and it is said she has expressed her opinion very decidedly on this point. Mr Gye would of course prefer that Mr Mapleson should take all the risk.

"Mr Abbey arrives in Europe, and although nothing has yet transpired, there are inklings of suspicious circumstances. His agents here, Mr Moritz Gran, and the rest, are careful to inform everybody that Mdme Patti would not have been offered 5,000 dols. a night by Mr Abbey if Mr Abbey had thought there was the slightest chance of acceptance. Mr Abbey, it is said, wanted merely to force Mr Mapleson's hand, and to load him with another 600 dols. a night liabilities. The statement that Mr Abbey would certainly not engage Patti now is made so repeatedly, and with such emphasis, that Britons begin to doubt it. It cannot be supposed that Mr Abbey and some of his best lieutenants are in London with no apparent purpose.

"One thing seems to be certain. If the Covent Garden people pull through the present season with a profit they will be satisfied. They will probably not trouble about America, and while loaning him (at a price) any artists he may require, will leave the United States to Mr Mapleson. The assertion that the company earned 50,000 dols. by the recent American season is of course purely moonshine.

TRINCULO.

Knowing nothing whatever about the matter, we can say still less.—Dr Bittge.

## MUNICH.

(From a Correspondent.)

A new comic opera, *Königin Mariette*, has been produced with success at the Theatre Royal, the music by Ignaz Brüll, composer of *Das goldene Kreuz*. The libretto by Zell and Genée, of Vienna, is founded on Scribe's *Reine d'un Jour*, and is to the following effect:—Charles II., King of England, is endeavouring, in May, 1660, to recover the kingdom which his father lost. His Portuguese wife has, in disguise, taken passage in a bark and joined him. In order to divert the attention of the Republicans from the royal couple, Dom Capitolino, Portuguese Ambassador, offers a large sum to Mariette Durand, a sprightly little French milliner, resident in Calais, and strikingly like the Queen, if she will accompany him on board a Portuguese man-of-war to England, and play the part of the Queen, so as to engross the attention of the Cromwellians until Charles II. has attained his object. Mariette accepts the Ambassador's offer, in which she sees the means of obtaining the money necessary for the realization of her most ardent wish—her marriage with a young seaman named Edmond Lafèche. Edmond, believing her false, follows her to Dover, where her behaviour serves to keep up his mistake, and to endanger the continuance of his love. At the right moment, however, news arrives of a victory achieved by the King, and of his triumphant entry with Catharine of Braganza into London. Mariette is thus enabled to clear up everything to the complete satisfaction of Edmond, and to see every obstacle to her union with him vanish. Historical inaccuracy does not, fortunately, much trouble a theatrical audience, provided a libretto is skilfully put together; so the book of *Königin Mariette* received the stamp of public approval, and contributed in no small degree to the result of the first night's ordeal. The music is well fitted to the text, and fully maintains the reputation of its composer. Among prominent numbers may be mentioned Mariette's song, a duet for two basses, and a song for Capitolino, in the first act; a buffo duet, Mariette's air, and a love duet, in the second; the "Cromwell Song," and the *finale*, in the third. The artists all merited praise, especially a young *débutante*, Mdme Dressler, who, as Mariette, displayed capabilities of no ordinary kind. The reception of the work was highly favourable.

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According to the *Mundo Artístico* of Buenos Ayres, only 400 persons attended the second performance of *Mignon* at the Teatro Colon.

BERLIN.—According to his usual custom, Ferdinand Gumbert, a leading member of the critical staff attached to the *Neue Berliner Musikzeitung*, publishes an exhaustive statistical return concerning the season just terminated at the Royal Operahouse. From the 23rd August, 1882, to the 13th June, 1883, the number of operatic performances was 237, representing 56 works by 29 different composers. The novelties were *Raimondin*, by Carl von Perfall, and *Gudrun*, by August Klughardt. There were 18 performances of *Carmen*; 14, of *Der Wildschütz*; 10, of *Lohengrin*; 9, of *Tannhäuser*; 7 each, of *Le Nozze*, *Die lustigen Weiber von Windsor*, *Der Freischütz*; 6 each, of *Raimondin*, *Der Rattenfänger von Hameln*, *Fidelio*, *Il Barbiere*, *Euryanthe*, *Margarethe* (Ch. Gounod's *Faust*); 5 each, of *Don Juan*, *Gudrun*, *Aida*, *Das goldene Kreuz*; 4 each, of *Die Königin von Saba*, *Der Widerspänstigen Zähmung*, *Robert le Diable*, *Le Domino Noir*, *Tristan und Isolde*, *La Fille du Régiment*, *Der betrogene Kadi*, *L'Africaine*, *Le Prophète*, *Les Huguenots*, *Die Meistersinger von Nürnberg*, *Czaar und Zimmermann*; 3 each of *Der Schauspielfeldirector*, *Der fliegende Holländer*, *Die Zauberköte*, *Iphigenia in Tauris*, *Titus*, *Das Nachtlager in Granada*, *Fra Diavolo*, *Mignon*, *Oberon*, *Martha*, *La Juive*; 2, of *Jean de Paris*, *Cortez*, *Alceste*, *Il Trovatore*, *Armide*, *Rienzi*, *Dinorah*, *Hamlet*, *Les Diamants de la Couronne*, *La Muette de Portici*, *Lucia di Lammermoor*, *Violetta* (*La Traviata*); 1 each of *Les Deux Journées*, *Jessonda*, *Hans Heiling*, *Stradella*. Here is a list of the composers, according to the number of performances each commanded, and that of his works represented:—1. Wagner, 32 performances, 6 works;—2. Mozart, 21, 5;—3. Meyerbeer, 18, 5;—4. Lortzing, 18, 2;—5. Bizet, 18, 1;—6. Weber, 16, 3;—7. Gluck, 11, 4;—8. Auber, 11, 4;—9. Verdi, 9, 3;—10. Nicolai, 7, 1;—11. Beethoven, 6, 1;—12. Perfall, 6, 1;—13. Nessler, 6, 1;—14. Gounod, 6, 1;—15. Rossini, 6, 1;—16. Donizetti, 6, 2;—17. Klughardt, 5, 1;—18. Brüll, 5, 1;—19. Ambroise Thomas, 5, 2;—20. Goldmark, 4, 1;—21. Götz, 4, 1;—22. Flotow, 4, 2;—23. Conrad Kreutzer, 3, 1;—24. Halévy, 3, 1;—25. Spontini, 2, 1;—26. Boieldieu, 2, 1;—27. Spohr, 1, 1;—28. Marschner, 1, 1;—29. Cherubini, 1, 1.

## TO CORRESPONDENTS.

H. S. O.—(Handel Festival).—Next week.

HERLEUS LE BERREUS.—You are right about the *Femme aux yeux d'or*. Nevertheless, having swallowed Antidote No. 1, go at once to Antidote No. 2, (*Joseph Andrews*), and swallow that incontinent, if, peraunder, with a stray grimace. Then throw Paul and his father into the dusthole; after which, quaff a beaker of champagne, in the form of Voltaire's *Princesse de Babylone*. Be chesm! You will not regret it.

ALIDUKE OF THE STRAIGHT MARCHES.—Do you mean Mark Twain's *A Tramp Abroad*? His "*Innocents*" are unknown to us. Bother Epictetus! "*Sundown*" is "*sundown*." *Fi done!* A plague upon Marcus Aurelius! Neither one nor t'other could ever have passed "*Muttonian*." Proceed with your "*rhymed heroics*." Have you ever read "*Peg of Limavaddy*"? It is to be found in Makepeace's *Irish Sketch Book*.

## MARRIAGE.

On June the 26th, at the parish church, Hinton, Hants, by the Rev. Robert Pinckney, vicar, M.A., assisted by the Rev. H. Bousfield, vicar of Hordle, Hants, WILLIAM HENRY SURMAN, Lient.-Colonel late 7th Royal Fusiliers, to FRANCES TOWNSEND, widow of Captain GEORGE EYRE TOWNSEND, Royal Artillery, and daughter of the late T. H. BULTEEL, Esq.

## DEATH.

On June 25, at 41, Palace Gardens Terrace, after a few days' illness, ELIZABETH, wife of RICHARD ANDREWS, late of Old Bond Street.

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed care of Messrs Duncan Davison & Co., 244, Regent Street, W.

## The Musical World.

LONDON, SATURDAY, JUNE 30, 1883.



E. ya22.

## L'ANELLO DI WAGNER.

The subjoined remarkable letter has been addressed by "*Yorick*," one of the reckless humourists on the staff of the Roman *Fanfulla*, to Sig. Filippo Filippi, the widely renowned critic of the Milan *Perseveranza*\*:—

## TETRALOGIA.

Al dottor Filippo Filippi,

Si, caro amico, l'ho avuta anch'io, come l'hanno avuta tutti gli altri, la notizia che alla stazione di Milano gli strumenti destinati a suonare la musica di Riccardo Wagner sono stati arrestati, sequestrati, detenuti per autorità di un usciere, munito di tutti i suoi fogli in regola, e autorizzato a procedere a quella operazione esecutiva.

E tu mi domandi un *parere legale* su cotesta esecuzione; tu vuoi sapere come la penso io intorno a quell'avvenimento clamoroso che darà luogo, senza dubbio, a una controversia agitata in tribunale?...

Ma io, caro Pippo, sono contentissimo dell'accaduto. Io credo che abbiano fatto bene a mettere in arresto gli ottoni del *Rheingold*, e le

corde armoniche del *Götterdämmerung*. Quelli sono strumenti sovversivi, tromboni delittuosi, corni inglesi male intenzionati, oficleidi di cattiva condotta; e io me l'aspettavo, che la giustizia dei tribunali se n'avesse da immischiare un tantino. Quando li sentii, dieci o dodici giorni addietro all'Apollo, dissi fra me: Cotesti contrabbassi scellerati, prima o poi, andranno a finire in galera!...

Bada, amico, intendiamoci bene: io non ho contro di loro nessun motivo di risentimento personale. Di musica, lo sai, me ne intendo come tutti quelli che ci hanno una grandissima passione, ma che colle biscerome e colle semibiscerome non ci hanno mai preso la più piccola confidenza; e vado al teatro per passare un paio d'ore in estasi, nella beatitudine di quella voluttà arcaica e paradisiaca che mi trasporta l'anima a volo in una regione più serena e più elevata.

Quei maledetti bombardoni, quei serpenti infernali avevano tentato, è vero, di farmi morire asfittico, fra gli spasmi delle più atroci convulsioni viscerali; ma io sono robusto, ho un par di polmoni che somigliano, grazie a Dio, due mantici da fucina, e me la rido di cotesti sforzi, e respiro a bocca spalancata anche sotto la campana pneumatica di quella tetralogia peccaminosa.

Anzi, in quelle quattro sere, mi sono divertito immensamente a vedere gli ammiratori della musica wagneriana, conficcati sulle poltrone della platea, coll'occhio stralunato di chi combatte contro un sonno tormentoso e agitato da fantasmi, colla faccia stravolta, colle budella attorcigliate dentro alla pancia, condannati per onor di firma a sorridere al carnefice, ad applaudire gli esecutori e ad ingozzare in silenzio quel boccone amaro come il fiele. Ah! che boccacce ho sorpreso sulle labbra dei wagneristi per progetto, che sospiranti asmatici, che tentenni angosciati sul guanciale del seggiolone!... Pareva che sedessero sopra un cavicchio prolungato fino agli interiori, e che si sentissero risalire tutte le rigaglie fino al galgherozzo, nel mentre che sussurravano a denti stretti: divino... delizioso... colla medesima intonazione carezzosa con cui avrebbero detto più volentieri: Wotano cane!... accidenti alla Valkirie!...

Oh! vedi... io quella *Valkirie* non la dimenticherò mai più, campassi cent'anni!... Non ti parlo del libretto, ripieno come un polpettone di un battuto di versiciattoli piccini, frantumati, agretolanti; rotti di poesia pestata nel mortaio. Quando gli Dei dell'Olimpo tedesco davano la via a un recitativo di tre quarti d'ora, pareva che sputassero un chilo di castagneseche masticate una settimana prima!...

Non ti parlo dei personaggi, sempre colla teglia in braccio e la calocchia in mano, come una collezione di figurine da francobolli e da stampiglie di carta graduale.

Ma ti parlo della musica. Ah! che delizia quei soliloqui interminabili filacciosi come matasse d'accia dipanate sopra un arcolajo dopo fatte le fumente, preceduti da un crepito lamentoso di contrabbassi travagliati dall'indigestione, e accompagnati dai rumori sotterranei dei fagotti e degli oboè sfiatanti... sbadigli da tutte le fessiture inferiori!... Che soavità in quei duetti a perdita di vista, in cui l'amore esprime le sue smanie con una serie vertiginosa di singhiozzi, di gorgogliamenti, di borborigmi, di flati, di fremiti anteriori e posteriori, di gargarismi, di colpi di tosse, di brontolii gravi, cupi, tremolanti che si ascoltano col basso ventre e si gustano cogli intestini, tal e quale come la romba di una locomotiva sotto la tettoia di una stazione.

Dio!... come dev'esser piacevole fare all'amore in quel paese dove la passione si esprime con quei suoni profondi, dove un sospiro pare la raschiatura d'un uccio strascinato sopra un arpione rugginoso, dove un bacio sembra lo scroscio d'una stanghetta nella carniere di una serratura a coltellacci, dove un gemito voluttuoso somiglia la sfatatura d'un soffiato attraverso la cartapeccora crepata!...

Ne ho sentiti io dei gatti soriani fare all'amore gnaulando sulla grondaia o nella cappa del cammino; ma fra loro non è anche nato, grazie a Dio, il micio riformatore, e la musica è sempre quella di prima, e l'amore ha il solito accento.

Così era anche per gli uomini e per gli dei al tempo in cui la musica esprimeva gl'innamoramenti della prima donna e del tenore, e le gelosie furibonde del baritone, cui tenevano bordone con tanta gentile compiacenza i violini e i clarinetti dell'orchestra.

Oggi tutto è mutato. Oggi è il contrabbasso che fa all'amore coll'oficleide; è il fagotto che si strugge d'affetto per la viola, e il corno rugge di rabbia, e il trombone monta in furore, e il tenore e la prima donna stanno lì a reggere il moccolo, e ad accompagnare col passagallo i tortoreggiamenti di quelle passioni da fiato... e da corda.

Sventurati strumenti!... Come debbono patire per dar fuori quegli accenti così poco conaturali ai loro petti di legno, alle loro gole d'ottone!... A starli a sentire, quando fanno rimbombare l'orchestra coi guaiti di quei tremendi dolori di corpo, c'è il medesimo gusto che a rimanere quattr'ore sopraparto!...

Levaci le parole da quei duetti... o lasciaci le parole tedesche che è tutt'uno per un pubblico italiano... sopprimi le nozioni sull'argomento, e potrai immaginarti benissimo che quella musica esprime il

\* Pere lur, Persever, Percival, Parsifal, Perseveranza.—Dr Budge.



contrasto tra il fisco e l'industria per la tassa sui redditi di ricchezza mobile.

In Germania il successo di cotesta roba si capisce. Quella è un popolo fiero, che aspira al dominio universale, e prepara la musica a scopo di conquista. Quella è una nazione che vincerà sempre... Quando non basterà più il cannone del Moltke, nè la politica del Bismarck, darà la via alla musica del Wagner; e gli eserciti nemici scapperanno a gambe levate!...

Per ora intanto lascia, caro Pippo, che gli strumenti restino sotto sequestro. L'Europa ha bisogno di pace.

E io ho bisogno che tu mi venga a suonare sul pianoforte un pezzetto dell'*Italiana in Algeri*... o della *Pianella perduta nella neve*; tanto per rifarmi la bocca e quietarmi le budella. Più tardi se tu credi, torneremo all'*Aida*. Il tuo

YORICK.

To translate this hypermissive literally would be to damage it beyond repair; to imitate it would require, at the least, a Hooley. We therefore present it hooley in its textual vernacular idiotism.

Q. B.

### HENRY SMART.

(From "The Musical Standard.")

The long continued Henry Smart Memorial Fund movement has been successfully brought to an issue by the few earnest friends who were determined to perpetuate the appreciation in which the distinguished English composer and organ-player was held during his own time. His memory will be celebrated in two of our musical institutions, the authorities of Trinity College having, with commendable spirit and liberal forethought, already erected a Henry Smart Scholarship, and now, by the decision of the meeting held in Trinity College on the 19th, a scholarship will commemorate the sterling artist and noteworthy composer within the walls of the Royal Academy of Music. There is no present opportunity to dilate upon the genius, mental power, and remarkable acquirements of Henry Smart. He is, as a composer, one of the men to whom time must be gracious, for he sought not to discount public favour in advance by friendly influences. Henry Smart's music has never been performed, it may be fairly said, save upon the strength of its own merits, and a future is assured to it such as may not await the works of men who in their personal careers seem to the casual observer to have been more fortunate than was the composer of *Jacob* and *The Bride of Dunkerron*. The life of Henry Smart is not without lessons for the student. His artistic conscientiousness and earnest perseverance, despite many difficulties, will not be forgotten. Again, his manly independence by which, together with his splendid abilities, he contrived to build up a great name without the external influences of the world's favour peculiar to our immediate times, in the shape of a specially conspicuous official position, University popularity, patronage in high places, and "troops of busy friends," should indeed encourage the English musical student who will elect to stand chiefly upon his own merits. Such an example in these days, when happily art is in fashion and carefully nurtured by colleges and musical corporations, is not without power and significance, and teaches us that however valuable the extraneous and rightly sought-for advantages modern appreciation of art has secured for the artist may be, the real foundation of the good artist will still in any case be built upon the rock-like strength of an independent love of art for its own sake. So the works and example furnished by the labours of Henry Smart are to be ranked among the honourable records of English art; and it is satisfactory to know that loving admirers have succeeded in worthily perpetuating his memory. E. H. TURPIN.

PHILHARMONIC SOCIETY.—At the annual general meeting of this society held at Trinity College on Saturday, the 16th inst., the following gentlemen were elected honorary directors for the ensuing season: Sir Julius Benedict, Mr Francesco Berger, Mr W. H. Cummings, Mr Charles Gardner, Mr George Mount, Mr Charles E. Stephens and Mr John Thomas. Honorary membership was bestowed upon Mme Sophie Menter and Señor Sarasate.

### CONCERTS.

M. SAINTON'S FAREWELL.—Much interest was recently awakened in musical and social circles by the announcement of M. Sainton's retirement from the profession of which he has long been an ornament. Some of the numerous visitors to his farewell concert, given yesterday at the Albert Hall, could remember the success which attended his first appearance in England 40 years back, and those delightful meetings of the Beethoven Society at which chamber music was executed by a party composed of Molique, Sainton, Hill, Rousselot, and "Mr" Benedict. The first part of the programme was always led by Molique in masterly but undemonstrative style; the second by Sainton with the energy for which he has always been conspicuous. To the success of these concerts the subsequent origination of the Monday Popular Concerts may be attributed. As solo violinist, as leader at the Royal Italian Opera, Her Majesty's Opera, and the provincial festivals, and also as the teacher of many excellent violinists, M. Sainton occupied a distinguished position, and his popularity was enhanced by the amiability of his disposition and his uprightness of character. Yesterday he played the andante and final movement from Mendelssohn's Violin Concerto and two of his minor compositions with such mastery of technique and so much command of expression that it seemed hard to part with an artist so fully in possession of the powers which had rendered him famous. This seemed to be the prevailing feeling among the audience yesterday, and the Mendelssohn selection was followed by a scene of great excitement when a valuable wreath was handed to M. Sainton, amid enthusiastic and long-continued cheers. The indisposition of Mme Adelina Patti and Mr Sims Reeves deprived the concert of two special attractions, but the programme contained the welcome names of Mmes Trebelli and Sainton-Dolby, MM. Lloyd, V. Rigby, and Santley, and other popular vocalists, with M. Lasserre as solo violoncellist, and a band of one hundred performers. Conductors, Sir Julius Benedict, Mr Frederick Cowen, Mr Sidney Naylor, Signor Randegger, &c. To criticise the various performances would be inappropriate, but it may be said that the programme and the executants were worthy of the occasion. At the conclusion of the concert a final tribute of cheering expressed the admiration and esteem felt by all present for the artist about to seek the repose he has honourably earned.—*Globe*.

MR. JOHN THOMAS gave a concert at St James's Hall on Saturday afternoon, June 23rd, which offered attractions of the same kind as those that have distinguished the entertainments established by him some years past. Naturally the harp, the instrument upon which he as performer is justly termed *facile princeps*, again held the most prominent position. Indeed all other instruments, even the ubiquitous pianoforte, were for the time banished from the platform. This arrangement gives to Mr John Thomas's concerts a most agreeable speciality and a novel quality that never fail to delight his patrons, and to interest musical amateurs. The "band of harps" sends forth a volume of sound of a *timbre* that appeals powerfully to the fancy, transporting the existence, away from the usual scenes of the concert room, to regions inhabited by Spencer's fairies. This peculiar charm is well known to composers, and largely utilized by them when needing what is called "local colour," but nowhere is it found in such fulness as at the concerts given by Pencerdd Gwalia. The choir of harps was heard to perfection in the "Bardic fantasia" (Llewelyn) in the "Marche Solennelle" (Gounod), "Marche in C" (John Thomas), "Ave Maria" (Schubert), and in the spirited Hungarian "Rádóczy." Harp duets were played by Mr John Thomas with Signor Lezano, and by the concert-giver with his old friend and brother artist, Mr J. H. Wright. Pencerdd Gwalia's solos were "Echoes of a Waterfall," "Réverie," and a "Study in F," with Parish Alvars' "Mandoline," in all of which he shewed that mastery and exquisite finish that invariably characterise his playing, merits that secured on Saturday the approbation of the crowded audience, and entailed upon him the agreeable labour of repetition. The vocal performers were Miss Hope Glen, Mme Edith Wynne, Mme Enriquez, Mme Rose Hersee, Mr W. H. Cummings, and Mr Santley. Besides Mr Wright, Signor Lezano, and Mr Thomas, the following assisted at the harp—Miss Adelaide Arnold, Miss Lucretia Arnold, Miss Ida Audain, Miss Florence Chaplin, Miss Mary Johnson, Miss Annie Jones, Miss Lucy Leach, Miss Viola Trust, Mrs Finer, Mrs John Williams, Mr Thomas Barker, Signor Lezano, and Mr T. H. Wright.—P. G.

MME MATHILDE ZIMERI'S Concert was given on Wednesday evening, June 20th, at Prince's Hall, Piccadilly, when a large and distinguished audience assembled at the invitation of their favourite artist, who was supported by Mrs Irene Ware, Signor Bonetti, and Herr George Ritter, as vocalists, the instrumentalists being Mme Sophie Menter (pianoforte), M. Ovide Musin (violin), and M. Adolphe Fischer (violoncello). Mme Zimeri's share of the programme might have been enlarged, so great a favourite the fair

singer appears to be with the "upper ten thousand," but, nevertheless, what she did contribute was listened to with pleasure, and thoroughly appreciated. Her songs were Gounod's "Piangi," Schumann's "Aufenthalt," Liszt's "The Loreley," Tosti's "Carita," Dessauer's "Ouvrez la porte," and, with Mrs Irene Ware, Mozart's duet "Sull'aria" (*Le Nozze di Figaro*). Mme Irene Ware gave Randegger's "Save me, O God" (accompanied by the composer), and O'Leary Vinning's "I love my love." Herr Ritter contributed Gounod's "Le soir," together with Nicolai's "Spielmann's Lied," and Signor Bonetti Spohr's "Di militari onori" (*Jessonda*), and a Romance by Tosti. The instrumental pieces were Mendelssohn's Sonata in B flat for pianoforte and violoncello, by Mme Menter and M. Adolphe Fischer, the lady afterwards playing a "Rhapsodie" by Liszt, and the gentleman a Nocturne by Chopin, as well as the "Valse lente" from Delibes' *Sylvia*. M. Ovide Musin gave, in his own admired style, variations on a theme of Haydn, by Leonard, and Paganini's arrangement of the prayer from Rossini's *Mosè en Egitto*, the programme ending with Thalberg and De Bériot's duo concertante for pianoforte and violin on airs from *Les Huguenots*, the players being Herr Ganz and M. Musin. The accompanists were MM. Randegger, Ganz, and Cor-de-las.

HERR SIGISMUND LEHMEYER'S first "Recital" this season was given on Tuesday evening, June 12, in the new "Chamber" concert room at St James's Hall. Herr Lehmeier played a prelude and fugue by J. S. Bach (in C major and minor), Handel's "Harmonious Blacksmith," and the slow movement from Mr J. F. Barnett's sonata for pianoforte and flute, with Monsieur Colonieu, gaining the approbation of his friends at the conclusion of each. Several of Herr Lehmeier's pupils made their appearance with success, reflecting credit on their instructor. The accompanists of the singers, besides Herr Lehmeier, was Mr Nicholas Mori. Herr Lehmeier's next recital is announced for July 17th at the residence of Mme de Marzan.

MISS ROSA KENNEY'S success at her "Recital" on Friday afternoon, June 22nd, proved that since her last appearance in public she had not been idle, but had been studying earnestly and diligently to improve the elocutionary powers she had on previous occasions shown herself in a remarkable degree the possessor. Corneille's "Curse of Camille," from *Les Horaces* (admirably adapted by her father, the lamented Charles Lamb Kenney), was delivered by Miss Kenney with intense earnestness, and Tennyson's "Lady Godiva" with genuine pathos. It must have been highly gratifying to the young elocutionist to find that these pieces, requiring such opposite styles of delivery, made an immense impression, were listened to with breathless attention, and that the applause at the conclusion of each was as hearty as it was genuine. Another piece in which Miss Kenney made a great impression was Tennyson's "Guinevere," arranged from his *Idylls of the King*. The Marlborough Rooms, where the recital took place, were crowded, and the programme was interspersed with songs by Mme Edith Wynne, Messrs Colnaghi and Isidore de Larn, as well as performances on the pianoforte by Miss Bessie Waugh, Miss Harriet Sasse, and Mr Sidney Naylor. Miss Ada Cavendish also rendered valuable assistance to Miss Kenney by reciting "The Spanish Mother," as well as Mr Herbert Standing, who gave "The Women of Mumble's Head," by Clement Scott.

THE MUSICAL ARTISTS' SOCIETY.—The twenty-ninth performance of new compositions, under the auspices of the above society, took place at the Royal Academy of Music, on Saturday evening, June 23, to a full house. The following was the programme:—

Duet, pianoforte, "English Dances" (Algernon Ashton), Mr Algernon Ashton and Mr E. H. Thorne; Trio, in E flat, for Pianoforte, Violin, and Violoncello (Dr Jacob Bradford), Miss Emily M. Lawrence, M. Victor Buziau, and Mr Edmund Woolhouse; Song, "Queen of my Heart" (Oliveria Prescott), Mr Arthur Jarrett; Solos, pianoforte, "Romance" in A flat, and "Tarentella," No. 2, in G minor (H. C. Banister), Mr H. C. Banister; Song, "Love, mighty love," and Recit. and Air, "Unhappy he whose love," from cantata *La Partida* (C. J. Read), Miss Von Hennig; Solo, pianoforte, "Characteristic pieces" (E. H. Thorne), Miss Edith Goldsbro'; Song, "The Safeguard" (Duncan Hume), Mr W. J. Fletcher; Quartet in C major, for two Violins, Viola, and Violoncello (F. Adler), M. Victor Buziau, Herr Carl Schneider, Mr. W. H. Hann, and Mr Edmund Woolhouse.

MDLLE ETTY gave her first evening concert at the Prince's Hall on Tuesday evening, June 19, when an interesting programme was efficiently carried out by the young lady, assisted by Mr Shakespeare, Herr Charles Oberthür, and other eminent artists. Mdle ETTY's singing was highly appreciated; her pure soprano voice gave many evidences of culture, and the true expression imparted to the varied pieces selected showed real versatility of powers. She was recalled in "La Gitana Mexicana" (Yradier) and "Qui la voce" (Bellini), and encoired in "La Fanchonnette" (Clapisson). Mr W.

Shakespeare's excellent vocalization was displayed in two German songs, and the sweetness of his voice gave special charm to "All through the night" (Albert). This number was more appreciated, perhaps, than any other in the programme. Amongst the instrumentalists Herr Charles Oberthür must be named for the beauty of his harp solos. Mr Ganz and Signor Romili were the conductors.—A. B.

MISS EVA LYNN, a young pupil of Mme Liebhart, and the possessor of a fine contralto voice, gave her first *matinée musicale*, under the patronage of Leopold de Rothschild and F. D. Mocatta, Esqs., at the residence of Miss Goldsmid, Cambridge Square, Hyde Park, on Wednesday, June 20, assisted by Mesdames Liebhart and Olga de Morini; Misses Edith Phillips and Adele Myers; MM. Ria, Hirwen Jones and Arthur Oswald, (vocalists); Signor Tito Mattei, pianoforte; Mr F. Chatterton, harp; and Mr Bernhard Carrodus, violin. Miss Cowen also gave her valuable assistance, reciting with great effect the story of "George Lee" by Hamilton Aidé. Miss Eva Lynn "made her bow" before her friends early in the programme, singing with due "emphasis and discretion," Milton Wellings, "This is my dream," and subsequently Charles K. Salaman's interesting Hebrew love song, "Why, O graceful Gazelle;" the same composer's "Eva Tual;" Mozart's "Addio;" and, with Mme Liebhart, Rubinstein's duet, "Wanderer's Nachtlid." In each of these Miss Eva Lynn shewed artistic merit and sang in a way that reflected credit both on herself and on her accomplished instructress. The concert began with a duet for violin and pianoforte admirably played by Mr Bernhard Carrodus (son of the distinguished violinist, Mr J. T. Carrodus) and Mr. Ernest Fowles, Mr B. Carrodus afterwards proving himself a worthy son of an accomplished father, by his fine performance of Vieuxtemps, "Air Variée," (*I Lombardi*). Mme Liebhart's contributions besides singing the duet named above with Miss Lynn, gave in her most finished style, Lotti's "Pur dieci," and Abt's "Good morning." The other singers and players were in excellent "form" and added greatly to the pleasure of the *matinée*. The accompanists were MM. Romili, Carl Ryal, and Ernest Fowles, R. A. M.

MR W. G. CUSINS gave a concert in St. James's Hall on Friday morning, June 8th, which attracted a large and fashionable audience. The programme, with a slight exception, was of that high order, which, independent of the eminence of the concert-giver, could scarcely fail to secure wide and extensive patronage. The list of artists embraced such popular favourites as Mesdames Marie Roze, Trebelli, Sembrich, Miss Santley, Signor Marconi, and Mr Santley; supplemented by instrumentalists of distinction. Hummel's "Septet in D minor" received an admirable rendering, the performers being Messrs Cusins, Svendsen, Lebon, Paersch, Blagrove, Hegyesi, and Prokatzky. The "Polonaise" of Wieniawski, so full of intricate charm, made a good impression by reason, apart from its own merits, of the delicate phrasing of Mdle Levallois. Liszt's arrangement of Bach's "Fantasia and Fugue in G minor," and Chopin's "Andante spianato and Polonaise" afforded abundant opportunities for the display of Mr W. G. Cusins' industry and talents. The pianist laboured in the former under the hesitation, if not prejudice, of Englishmen to accord to arrangements of works of classical authors a high place; but having no such difficulty in Chopin's music he completely substantiated a reputation long since gained. Mr Hegyesi gave evidences of musicianship in violoncello solos. The popular duet, "Canto a Sirena" (Boito), sung by Mesdames Marie Roze and Trebelli, appealed with accustomed force. "Lonely am I now no longer" (Weber) was tenderly warbled by Miss Edith Santley, while Handel's "O Ruddier" was characteristically declaimed by Mr Santley. Mr and Mrs Kendal gave "recitations," which afforded the audience merriment, and perhaps considerably enlivened the proceedings, yet it is questionable whether reciters are not intruding too much upon the domain of the vocalists and imperilling thereby the dignity and welfare of the musical art.—A. B.

MONTEFIORE LITERARY AND ART SOCIETY.—Mr John Cross gave a concert on Saturday evening, June 23, to the members of this society at the institution in Tavistock Place, Tavistock Square, the vocalists were Miss Eleanor Falkner, Miss Annie Wilt, Mme Tatford, Messrs John Cross and Henry Siebert; Messrs F. Sewell Southgate and J. M. Ennis presided at the pianoforte, and Mr A. L. Davies played the flute *obligato* part to "Alla Stella confidente," which Mr Cross sang admirably. The room was well filled.

MR E. LUXMOORE MARSHALL gave a highly successful entertainment at the Queen Anne Mansions, in the theatre and suite of rooms adjoining, on Thursday, June 21, which was attended by a large and fashionable gathering of his friends, numbering nearly 300. A *Fair Encounter* and *A Husband in Clover* were followed by Romberg's "Toy" Symphony. The "event" of the evening was the

performance, under the direction of Mr John Cross, of Offenbach's sparkling operetta, *Lischen and Fritschen*, in which the host was associated with Miss H. Baker; both of them acting and singing admirably.

MR HARVEY LÖHR gave his annual chamber concert at the Royal Academy Concert Room on Wednesday evening, June 13, assisted by Miss Marian McKenzie and Mr J. G. Robertson as vocalists, and as instrumentalists by Mr Alex. Kummer (violin) and Mr W. E. Whitehouse (violinello). We subjoin the programme:—

Trio in G minor, Op. 1, for pianoforte, violin, and violinello (Götz), Mr Harvey Löhr, Mr Alex. Kummer, and Mr W. E. Whitehouse; Song, "The Fisher" (Hauptmann), Miss Marian McKenzie (violin *obligato*, Mr Alex. Kummer); Ballade, in G, for violinello, "Liebes-Geständniss" (Harvey Löhr), Mr W. E. Whitehouse; Faschingschwank aus Wien, for pianoforte alone (Schumann), Mr Harvey Löhr; Song, "Good Night" (Ernest Ford), Mr J. G. Robertson; Introduction and Gavotte, in G, for violin (Franz Ries), Mr Alex. Kummer; Duet, "Venezia" (Pisanti), Miss Marian McKenzie and Mr J. G. Robertson; and Sonata in F, Op. 24, for pianoforte and violin (Beethoven), Mr Harvey Löhr and Mr Alex. Kummer.

Mr Ernest Ford accompanied the songs, and the concert altogether gave perfect satisfaction.

SIGNORINA LUISA COGNETTI, a young Italian pianist from Naples, one of the most admired of the "birds of passage" who have visited London and played at the principal aristocratic *réunions* of the season, gave the public an opportunity of judging her talent at a "recital" in Prince's Hall, Piccadilly, on Saturday evening, June 23, when she played the following compositions:—

Sonate quasi fantasia (Beethoven), Mélodie (Mendelssohn-Liszt), "Les Patineurs" (Liszt), Scène Monique, rondeau (Couperin), Gavotte (Gluck), Pastorale (Scolari), Gigue (Scolari), Nocturne (Schumann), Etude en ut dièse mineur (Chopin), Etude en ut majeur (Rubinstein), Elsa's Dream (Wagner), Sixième Rhapsodie (Liszt).

The verdict was decidedly in favour of the young artist, her performances being listened to with pleasure and received with genuine and deserved applause.

MDME HELEN HOPEKIRK invited her numerous friends and the many admirers of her talent to her pianoforte recital, at Prince's Hall, Piccadilly, on Thursday afternoon, June 28th, when the following compositions were rendered by the accomplished artist in a manner that elicited general eulogium, and confirmed the excellent impression her performances have always made on critical audiences:—

Air, with variations, from Suite in E; "Harmonious Blacksmith" (Handel); "Auf dem wasser zu singen" and "Trock'ne Blumen" (Schubert-Liszt); Rhapsodie Hongroise, No. 2 (Liszt); Six Variations on an original Air in F, and Sonata, E flat, Op. 31, No. 3 (Beethoven); Fantaisie, F minor (Chopin); Berceuse, D flat (Chopin); and Grande Fantaisie in C (Schubert).

MR AVANT gave his Annual Concert at Steinway Hall on Tuesday morning, June 19th. The vocalists were Misses Linda Rivers, Marian McKenzie, Clara Myers, Messrs Bernard Lane, and Joseph Lynde. The instrumentalists, Signor Erba, violin; Mr Avant, pianoforte; Mdme Bianki, harp. Mr Avant played a nocturne, (Op. 9, No. 2), by Chopin, and a Study by Henselt; Chopin's Rondo in C, (Op. 73), for two pianofortes, with Mr W. Ganz; the same composer's "Marche Funèbre," and Raff's "Rigaudon," gaining the genuine and hearty applause of his friends. Among other successes were the performances of Mdme Bianki, an accomplished harpist of the Paris *Conservatoire*, and the singing of Mr Joseph Lynde, who gave with effect Gounod's "There is a green hill far away" and Ignace Gibson's elegant serenade "O, Lady leave." The concert began with the trio from Rossini's "Messe Solennelle" sung by Miss Marian McKenzie, Messrs Bernard Lane and Joseph Lynde, and concluded with the "Spinning Wheel" quartet from Flotow's *Martha*, by the same vocalists, with the addition of Miss Linda Rivers. The accompanists were MM. Ganz and Edwin Bending.

#### PROVINCIAL.

RICHMOND.—A concert was given on Thursday evening, June 21, in aid of the funds for St Stephen's Church, East Twickenham, at which the singing of Miss Edith Ruthven was specially admired. This young lady possesses a clear and powerful soprano voice, which was heard to advantage in a new song, entitled "Under the Trees" (an expressive composition by Mr George Gear), as well as in Taubert's "My darling was so fair," both of which the accomplished vocalist was called upon to repeat.

CARMARTHEN.—On Tuesday, June 12th, the annual Choral festival for the western division of the Archdeaconry of Carmarthen was held at St. Peter's Church. A large number of visitors from the country districts flocked to the town early in the day. There was a very large congregation, and a full attendance of clergy. There

were besides these many clergymen amongst the congregation. Appended is a list of the choirs present, with the number of voices in each:—*Decani*.—Llanboidy, 41; St. Clears, 19; Llanegwad, 83; Abergwilly, 45; Laugharne (surplined), 26. *Cantoris*.—St. Peter's, Carmarthen, 35; Llangan and Henllan, 62; Llanfihangel-Abercwin, 21; Llanybri, 30; Kidwelly, 38; Llannon (surplined), 29. Total number of voices, 429. The singing was in every way worthy of the occasion, and acknowledgments are due to Mr Radcliff, the choir-master of the Union, and also to Mr C. Videon Harding, the organist. The service was intoned by the Rev Ebenezer Jones, curate of St. Peter's, one of the hon. secretaries of the Union. The Rev. D. Pugh Evans, read the first lesson; the Ven. Archdeacon James, the second; the Rev. Canon Williams, the ante-Communion; the Rev. W. H. Sinnett, the Epistle; and the Rev. J. Lloyd (Golden Grove), the Gospel; the sermon being preached by the Rev. J. Wynne-Jones, who took for text 1 Corinthians, vi. 20: "Ye are bought with a price, therefore glorify God in your body and in your spirit, which are God's."

#### ROYAL ITALIAN OPERA.

During Handel Festival week Italian opera takes second place, even in the eyes of fashion; nevertheless, the work done within the six days of which the great Saxon master claimed three should not be passed over without record, especially as the managers put forth their utmost strength. *La Traviata* was played on the Tuesday. Some may ask sarcastically if that is a strong opera. The answer is, "Yes, when Mdme Adelina Patti takes part in it," as she did on the occasion referred to. Society may be tired of Verdi's sickly work, for all the gems of tune that sparkle in it like diamonds, but knows no weariness of the Violetta presented by the popular *prima donna*. It will be assumed that all the old features of a *Traviata* night with Patti made themselves conspicuous, and we need not describe what they are or what effect they produce. The only point calling for notice was the unusually strong dramatic colouring thrown upon the heroine's character, especially in the second act. Mdme Patti seems disposed as time goes on to develop more and more her power as an actress, and this was an example of the tendency. Signor Nicolini played Alfredo, Signor Battistini representing the elder Germont.

Mozart's *Le Nozze di Figaro* was added to the repertory of the season on Thursday night, with a cast that fairly met the requirements of an exacting work. All Mozart's operas that hold a place upon our stage invite, if they do not absolutely demand, a combination of "star" artists, and in this case Mdme Albani and Mdme Lucca were found playing together, supported by Signori De Reszke and Cotogni. Under conditions so attractive, a good house was no less certain than was a good performance, assured by the talent which the names just given represent. The music of the Countess exactly suits Mdme Albani, who sang it in her best manner, making all possible effect with "Dove sono." Mdme Lucca in the part of Cherubino is too well-remembered a figure for description, and too privileged for criticism. Were another artist to enact the page, and sing his music, precisely as Mdme Lucca, the chances are that some comments would follow. But Mdme Lucca is, as to this, the spoiled child of opera. She does as she pleases, being a law unto herself, and, though the critic shakes his head, his face lights up with pleasure. On Thursday Mdme Lucca asserted her full privileges, and, having sung "Voi che sapete" apparently for her own pleasure, the audience made her repeat it for theirs. Mdme Repetto as Susannah was correct and artistic, but somehow lacking in interest, the same remark precisely applying to Signor De Reszke, who played the amorous Count. On the other hand, Signor Cotogni (*Figaro*) was as full of spirit as ever, and carried off the usual honours. The cast was completed by Signora Caracciolo (Bartolo), Corsi (Basilio), Manfredi (Don Curzio), and Scolari (Antonio). These all helped, each in his measure, to the success of a very creditable representation.

*Semiramide* attracted a full house on Friday, with Mdme Patti as the Queen, Mdme Scalchi as Arsace, and M. Gailhard as Assur. The audience had, of course, a perfect feast of tune throughout the evening, and were delighted accordingly, for when under the spell of a real melodist away go all considerations, save that of actual, present enjoyment. In such a mood, few were disposed to contend that Mdme Patti does not present an ideal of the famous and terrible Assyrian ruler. She can sing the music better than anyone else, and that is enough. Her triumph on Friday night was a familiar one, the old points being made with the results that have never failed since she first assumed the part. Mdme Scalchi divided honours with the *prima donna*. Arsace is her greatest rôle, and she delivers the pure Italian music as to the manner born—which, in



deed, may truly be said of her. M. Gailhard, being an acceptable if, from a vocal point of view, not altogether perfect Assur, and the less important characters being well played by Signors Corsi (Idreno), Monti (Oreo), and Scolara (L'ombra), the entire performance commanded favour. As usual, the brilliant overture, finely executed, was encored, and repeated from the *allegro*.

The *Africaine*, *Gioconda*, *Rigoletto*, and *Carmen* have been repeated. Last night *Dinorah* was announced, with Mdme Patti as the heroine, and for to-night we are promised *Le Nozze*. On Monday, Mdme Lucca appears for the last time this season, returning the next day to Vienna. So that one of the "revivals," Auber's *Domino Noir*, will have to be abandoned.

#### STATE CONCERT.

At the State Concert held on Wednesday night by the Prince and Princess of Wales, at command of Her Majesty, the programme was as below:—

Overture— <i>Mireille</i> .....	Gounod.
Air—"O vision entrancing" ( <i>Esmeralda</i> ) .....	Goring Thomas.
Canzone—"La bella Mea" ( <i>Niccolò de' Lapi</i> ) .....	Schira.
Chorus—"Gipsy Life" .....	Schumann.
Scene—"Isolden's Liebestod" ( <i>Tristan and Isolde</i> ) .....	Wagner.
Duet—"Parigi, o cara" ( <i>La Traviata</i> ) .....	Verdi.
Der Ritt der Walküren ( <i>Die Walküre</i> ) .....	Wagner.
Romanza—"Ulla! i giorni tardi" ( <i>Elda</i> ) .....	Catalani.
Duet—"Oh! Orso, see me here" ( <i>Colomba</i> ) .....	Mackenzie.
Ave Verum .....	Gounod.
Aria—"Il mio tesoro" ( <i>Il Don Giovanni</i> ) .....	Mozart.
Aria—"Voi che Sapete" ( <i>Le Nozze di Figaro</i> ) .....	Mozart.
Trio—"La Mezzanotte o già suonò" ( <i>Le Vispe Comare di Windsor</i> ) .....	Nicolai.
Conductor.....	Mr W. G. Cusins.

The band and chorus consisted of 160 performers. Mdme Patti and Signor Nicolini, who were to have sung, were prevented by illness from obeying her Majesty's commands.

VIENNA.—The arrangements for next season at the Imperial Operahouse have been made public. The first novelty will be Wagner's *Tristan und Isolde*. This will be followed by Ponchielli's *Gioconda*; a new ballet; Flotow's *Alessandro Stradella*, Meyerbeer's *Dinorah*, Gluck's *Armide*, *Alceste*, and *Orpheus*. There will be an Italian season beginning on the 15th April and extending to the end of the first fortnight in May, 1884, among the artists engaged being Marcella Sembrich and Emma Turolla.—The Richard Wagner Orchestra, under Anton Seidl, commenced operations as an independent body with a concert in the Wiener Volksgarten on the 13th inst. The concert was not a pecuniary success, however highly regarded, as Wagnerites insist, as an artistic triumph. The programme included pieces from *Rienzi*, *Lohengrin*, *Parsifal*, *Tannhäuser*, *Tristan und Isolde*, *Siegfried*, *Die Götterdämmerung*, *Die Walküre*, and *Die Meistersinger*.—(From another Correspondent.)—The first "Conservatoire Concert" of the season took place on June the 5th in the large room of the Musik Verein, under the direction of the Royal and Imperial Capellmeister, Jos. Hellmesberger. The concert began with Weber's Overture to *Der Freischütz*, very brilliantly performed by the pupils of the institution. Mdle Safira Kuhl played a movement of Brahms's D minor Concerto for pianoforte very creditably, and Mr Johann Cseké the first movement of a Concerto by Grieg. The playing of Mr Otto Roth (violin) and Mr Hugo von Steiner (viola) was most deservedly admired. Great applause was awarded to the young Fred. Kreisler, who gave some Variations by Mayseder for the violin, and the talented young Henry Schnöcker (pupil of Professor Zamara) received an "ovation" for his masterly performance of C. Oberthür's harp solo, "La Sylphe." The concert concluded with a Violin Sonata of Bach, performed by thirty pupils, with accompaniment of the organ (Mr Rud. Dittrich), which was performed with great exactness and admirable taste.

#### CHERUBINI.

(Continued from page 385.)

Cherubini speaks in this letter of the success achieved by his new Overture at the Philharmonic Society. The work in question was not, as the reader will easily believe, the only one he produced during this second visit of his to London; here is a list, as I find it in his *Diary*, of what he wrote there:—

"Overture commenced in Paris in February and completed in March in London, for the Philharmonic Concerts; Symphony composed in London for the said concerts, commenced in March, terminated on the 24th April; 'Inno alla primavera,' four part, with instruments, composed in London for the same concerts, begun the 8th May,\* terminated the 19th of the same; Air, in English, composed in London for Mdme Chinnery, towards the end of May."†

In his book: *Cherubini, Memorials illustrative of his Life*, Mr Edward Bellasis has supplemented this information by certain details which could be known only in England. In the first place he tells us that the Overture was in D and the Symphony in G. He then cites a letter of Cherubini's which strikes him on good grounds to refer to the "Inno alla primavera," a hymn with Italian words, which must have been written by someone named Vestri, to whom the annexed letter was addressed:

"Wednesday.‡

"Highly esteemed Signor Vestri,—Very well, I shall expect your work to-morrow morning without fail. I hope you will favour me with a visit or say if I am to call on you. I must tell you that I cannot wait any longer for the words as the Philharmonic Concerts are drawing to a close and this composition is for the last one, which is close at hand. Believe me, as I feel pleased in telling myself that I am,—yours affectionately,

"L. CHERUBINI."

It strikes me as evident that the above letter refers to the words of the "Inno alla primavera," which Vestri had promised Cherubini and for which the latter was impatiently waiting.

We saw from the letter addressed by Cherubini to his wife, that negotiations were pending between himself and the Prussian Court, which was desirous of attracting him to Berlin, and offered him a high artistic position there. It was a question of the directorship of the Royal musical establishment, a post subsequently filled by two justly celebrated musicians, Spontini and Meyerbeer. This fact has hitherto been completely unknown, but I shall be able to render it perfectly clear by the two following letters. The first one, addressed to Cherubini by Count von Brihl, Royal Prussian Chamberlain, and Intendant of the Theatres Royal, Berlin, will suffice to prove that the initiative in the matter had not been taken by Cherubini, but that it was the King himself who conceived the idea of carrying him off from France and attaching him to the Court of Prussia:

Berlin, 4th March, 1815.

"SIR,—Having been authorized by the King, my master, to place his musical establishment on a perfect footing, becoming his grandeur and that of his capital, I naturally thought of one of the great composers of the age, and was unable, sir, to resist the desire of securing you for the said establishment. Be kind enough, therefore, to say whether I may reckon upon your consent, and what your terms would be for coming to Berlin. To give you an approximate idea of what is expected by us of a musical director, I may tell you that we wish him: (1) To write two operas, serious or comic, every year, for the Theatre Royal. (2) To conduct the orchestra himself for his own operas, and, if needed, to conduct, alternately with the second director, grand operas by foreign composers. (3) Not to refuse to conduct at a Grand Court Concert, when the King orders it; and (4) in case His Majesty should wish to form a Conservatory of Music, that the musical director shall not refuse to enter it as a professor.

"Allow me, moreover, to assure you, Sir, that everything possible

\* "Commeiato gli" (sic) "8 maggio."

† The Mdme Chinnery here meant was a charming lady married to a most worthy man, to whom Viotti, who was received in the house on a footing of the most affectionate and intimate friendship, dedicated one of his Collections of Duets for the Violin. It was, no doubt, by his old friend that Cherubini was introduced into this family, where art was absolutely a religion, and where Viotti had already presented Mdme Lebrun, the excellent artist, who painted the portraits of Mdme Chinnery and her children.

‡ This letter belongs to 1815, but is without an exact date. It was written in Italian.

shall be done to please and content you, and I only trust that the pecuniary conditions may not be such as place too many obstacles in the way of the treasury of the Theatres Royal.

"Have the kindness, Sir, to answer me as soon as possible, and accept the assurance of my great regard as well as my sincere and well-founded esteem.

COUNT BRÜHL,  
Chamberlain and Intendant-General  
of the Prussian Theatres Royal.

Here is Cherubini's answer to the above offer; the rough draft was found among his papers:—

"M. LE COMTE.—The letter with which you honoured me was sent on from Paris to London, where I have been for a month, and this is the reason of my delay in answering it. I am highly flattered, M. le Comte, that you should have thought of selecting me, from among so many men of more valuable talent than any I possess, to fill the post of chief musical director to the King of Prussia. I will, therefore, first express to you all the satisfaction I feel for such kindness, and my great desire to fill the post you propose to me.

"Permit me, however, before speaking of the conditions you desire to know, M. le Comte, to lay before you certain reflections not foreign to the proposed engagement.

"When you did me the honour of writing, there was no question of the changes which have occurred in the face of European affairs, and war, the necessary and inevitable consequence of those changes, may, perhaps, interfere with the arrangements you contemplated with regard to the Theatres Royal in time of peace. Were the proposal which you made me before this state of things still to be made, sir, would you make it now? Unless you have the kindness to reassure me, I fear, in this storm, to accept an engagement which might afterwards be broken by the force of circumstances. Do you not, therefore, think, M. le Comte, that it would be better to wait till the tempest is over before proceeding with what you propose? Besides, I must inform you that I have obtained from H.M. King Louis XVIII. the place of Superintendent of his Musical Establishment, and that I could take no other engagements if, as I hope, he is restored to the throne. Nevertheless, I do not decline the flattering offer which you have made me; I simply leave it in abeyance for the moment. If you believe that my apprehensions are not well founded, a word from you will cause me to think differently. I will now make known to you the terms you wanted to know, in case the proposed engagement can be carried out.

"I ask 16,000 francs, French money, a year, with the place of Professor at the Conservatory (if one is established) paid extra, the price to be settled at the fitting time. I ask that this place may be paid extra, because that which I hold in Paris in a similar institution brings me in 5,000 francs with a residence. I cannot, therefore, include the loss of this sum in the 16,000 francs, which I ask for the two operas I have to compose and the other duties I shall have to perform. I do not, however, require to be paid as much for the place in the Berlin Conservatory as I am for that in the Paris Conservatory. I should wish, also, the travelling expenses of myself and family to be defrayed from Paris to Berlin. There is, also, another thing I should require, namely: a month before my leaving Paris to be advanced the sum of 2,000 francs, which would be repaid by the stoppage of the same amount from my salary.

"Such, M. le Comte, are my terms. Have the great kindness to let me know yours, and your intentions as to mine. I shall remain, probably, two months longer in London; if you will honour me with your answer, I can receive it here. Be kind enough to forward your letter through the medium of the Department for Foreign Affairs, Berlin, under cover to Mr Greuben.—I remain, with respect, M. le Comte, &c., "L. CH."

The project resulted in nothing, owing, no doubt, to the second return of the Bourbons, which Cherubini intimated would keep him in Paris. Its negative issue was a happy circumstance for France, since it enabled Cherubini to accept, some years later, the directorship of the Paris Conservatory, which he succeeded in making the first school of music in Europe.

At length, after achieving great successes there, Cherubini left London in the early part of June on his return to France. Here is his last letter, which, when he had scarcely landed at Calais, he sent his wife to acquaint her of his arrival.

"Calais, 5th June [1815], 8 a.m.

"Here I am at Calais, my dear, forty-eight hours' distance from all who are dear to me. I started from London the day before yesterday, the 3rd June, and, while I was dining at four o'clock, having to leave at five for Dover, your *amico* received the last letter which you wrote him. I quitted London at half-past five, and, after travelling all night, arrived in Dover at nine in the morning.

I made the indispensable arrangements with regard to passports and luggage; then I took my place on board a French packet, which was to start in the afternoon for Calais. In the interval, I heard that Mme Grassini was in Dover, where she had been three days waiting for her passport to proceed to London. I went to see her, and she gave me your letter, the 23rd, and the only one of the series which was wanting. It was a piece of good fortune to meet her, for, a day later, perhaps, we should have crossed each other.

At half-past six I went on board; the weather was very favourable, but the wind extremely high, which made me as sick as a pig during all the passage, which began at seven o'clock, and we entered the port of Calais at ten in the evening. Not being at that hour able to enter the town, which was closed, we slept on board the packet, and, at six o'clock in the morning of to-day the commissary came to examine our passports. Since six, I have breakfasted and been to see the *amico's*\*\* husband. About ten they will examine the luggage, and then I shall have nothing further to do than to think of the means of continuing my journey. The diligence leaves here every day, and if the luggage could have been examined before the hour of its departure, I should have been able to set out to-day. But as that cannot be, on account of the Custom House, I shall not start before to-morrow, and on Thursday, about eleven, I shall arrive in Paris. Tell Salvador† that, if he likes to be at the diligence office, he will meet me again where he left me. But let him be there at half-past ten at the latest. Good-bye, my dear. I can scarcely contain myself for joy at being near the moment of embracing you all after so much bother and anxiety with regard to my affairs and our correspondence. Farewell, my darlings; we shall soon see each other again.

"L. CHERUBINI."

During his absence from Paris they had paid him an honour which he particularly appreciated. He had been elected a member of the Institute, and thus states the fact in his *Diary*: "During my stay in London, and in the course of the month of May, I was elected a member of the fourth class of the Institute of France, among the ten members with whom the class was increased at that period."‡ It is certain that such an election, in the absence of the person elected, was something singularly flattering and honourable, and gives a high idea of the esteem with which Cherubini was surrounded in the world of art.

(To be continued.)

#### FAMOUS POPULAR SONGS.

(From an American Paper.)

"Auld Lang Syne" is popularly supposed to be the composition of Burns, but, in fact, he wrote only the second and third verses of the ballad as commonly sung, retouching the others from an older and less familiar song. "The Old Oaken Bucket" was written by Woodworth in New York City during the hot summer of 1817. He came into the house and drank a glass of water, and then said: "How much more refreshing it would be to take a good long drink from the old oaken bucket that used to hang in my father's well." His wife suggested that it was a happy thought for a poem. He sat down and wrote the song as we have it. "Woodman, spare that tree," was the result of an incident that happened to George P. Morris. A friend's mother had owned a little place in the country which she was obliged, from poverty, to sell. On the property grew a large oak which had been planted by his grandfather. The purchaser of the house and land proposed to cut down the tree, and Morris's friend paid him ten dollars for a bond that the oak should be spared. Morris heard the story, saw the tree, and wrote the song.\* "The Light of Other Days" was written to be introduced into Balfe's opera, *The Maid of Artois*.

Payne wrote "Home, Sweet Home" to help to fill up an opera he

§ As we know, Mme Grassini, the worthy rival of Marchesi, Tacchinardi, Crescentini, and Mengozzi, was the most admirable singer of an epoch fertile in great vocalists. Napoleon, who entertained a boundless admiration for her, constructed a truly golden bridge to induce her to visit France.

\*\* "Et j'ai été voir le mari de l'amico." Without some explanation this passage is unintelligible.—TRANSLATOR.

† Salvador Cherubini, his son.

‡ "The Class of Fine Arts (at the Institute) had only twenty-eight members: Carnot raised the number to forty. It was then that the following fine addition was made to the Institute:—Girodet, Gros, Guérin, Cherubini, Berton, Lesueur, &c."—*Mémoires de Carnot*, by his Son. Vol. II., p. 479.

\* The music to which has been attributed to, and, indeed, claimed by, Mr Henry Russell.—Dr Blüthner.

was preparing, and at first it had four stanzas. The author never received anything for it, but though the opera was a failure when played in the Covent Garden Theatre the song took, and over one hundred thousand copies were sold the first year. In two years the publishers cleared over two thousand pounds by the publication. Payne was afterwards appointed American consul in Tunis, where he died, and whence his remains the other day were sent to America. Some of his miseries may be guessed from his own words: "How often have I been in the heart of Paris, Berlin, London, or some other city, and have heard persons singing or hand organs playing 'Home, sweet home,' without having a shilling to buy myself the next meal, or a place to lay my head." "Rock Me to Sleep," was written by Mrs. Allen, of Maine. She was paid five dollars for it, and Russell & Co., of Boston, who had in three years gained four thousand dollars by its sale, offered her five dollars apiece for any songs she might write. Some years after, when a poor widow and in need of money, she sent them a song, which was promptly rejected. "A Life on the Ocean Wave," by Epes Sargent, was pronounced a failure by his friends. The copyright of the song became very valuable, though Sargent never got anything from it himself. "What are the Wild Waves Saying?" was suggested to Dr. Carpenter by a scene from Dickens's novel, "Dombey and Son," and the music was by Charles Glover. "Poor Jack," was from the pen of Charles Dibdin, the author of the "Lamplighter." "Poor Jack" netted £5,000 for its publishers and almost nothing for the author. "Love's Young Dream" was one of Moore's best, but the tune to which it is commonly sung is from an Irish ballad called "The Old Woman." Moore sang his own songs so well that both the auditors and himself were often moved to tears. "Kathleen Mavourneen" was sold by Crouch, the author, for £5, and brought the publishers as many thousands. Crouch was hopelessly improvident, and now in his latter days is in poverty. When Madame Tietjens was in America a few years ago she sang "Kathleen Mavourneen" in New York, when a wretched-looking individual introduced himself as Crouch, was recognized, and thanked her for singing the song so well. "Bonnie Doon" was the only English song\* that the Emperor Napoleon liked. "I'll hang my Harp on a willow tree" is said to have been written by a young English nobleman in love with the Princess (now Queen) Victoria.

[With regard to the song "I'll hang my Harp on a willow tree," the first two verses were written by the late Thomas Hayne Bayley, and the last two by Mr Wellington Guernsey, who was also the composer of the music. \* "Bonnie Doon" is a Scotch Song.]

#### WAIFS.

Lecocq has set to music the fourth act of Racine's *Phèdre*. The Teatro Goldoni, Leghorn, will be opened in July for opera. Maini, the bass, has signed for New York with Mr W. H. Abbey. The *Excelsior* ballet company reached Rio de Janeiro on the 17th inst.

The electric light will shortly supersede gas at the Teatro Manzoni, Milan.

According to the *Ochialeto*, Gayarre will sing again next season at the Naples San Carlo.

The series of concerts in the Buen Retiro Gardens, Madrid, commenced on the 19th inst.

Giulio Cottrau, composer, Naples, has been created Knight of the Order of the Crown of Italy.

During his visit to Murcia, Tamberlik gave *Rigoletto*, *Poliuto*, *Il Trovatore*, *Lucia*, and *L'Africaine*.

Scaria, the well-known bass, will "stage-manage" this year's *Parsifal* performances at Bayreuth.

The Municipality of Sassari have voted the sum of 160,000 liras for the construction of a Politeama.

The Italian operatic season at Guatemala was a pecuniary failure and the company have returned to Italy.

Tivadar Nachéz, the violinist, is making a tour in Sweden, his concerts in Stockholm having been successful.

Christine Nilsson and Marcella Sembrich are staying at Mont-Dore, preparatory to their American campaign.

The Duke of Connaught has intimated his acceptance of the Presidentship of the Epping Forest Musical Society.

Most of the Italian operatic company lately at the Teatro Calderon, Valladolid, are now at the Recreo, Lisbon.

"Paganini Redivivus" is playing at the Teatro del Principe Alfonso, Madrid. (*Nom de petit bonhomme.*—Dr Blügel.)

The Municipal Council of Milan have voted that the names of Bellini and Donizetti shall be given to streets in that city.

Louis Deffès, "grand prix de Rome," in 1847, is appointed director of the Conservatory in his native town, Toulouse.

The decision of the Municipal Council, Venice, to make a grant to the Teatro della Fenice, has been overruled by the Prefect.

Of the six competitors lately in the field for the management of the Milan Scala, Ferrari has been elected and Faccio will be his conductor.

In consequence of his success in *Il Trovatore* at the Teatro Balbo, Turin, Prévost, the French tenor, was engaged for five additional performances.

Sophie Heilbron will sustain the leading part in Massenet's new opera, *Manon Lescaut*, to be produced in the winter at the Paris Opéra-Comique.

M. Alexander Reichardt, composer of the popular *Lied* "Thou art so near and yet so far," has arrived in London to pay a short visit to each of his numerous friends.

Wilhelm Krüger, the well-known pianist and composer, died at Stuttgart, after a somewhat protracted illness, and was buried there on June the 20th. The *Schwäbisch Merkur* of June the 21st contains a full notice of the funeral, which gave undoubted proof of the high esteem which Mr Krüger enjoyed in his native town. Numerous were the members of all the Art Unions to which Mr Krüger belonged who followed the remains of the departed artist, and many were the wreaths placed on his coffin. Chief Court-Pastor Prälat Gerok delivered an impressive funeral oration. The Choral Union sang J. S. Bach's Chorale for the Dying, and the Carl Orchestral Society played a Funeral March. Flowers and wreaths were sent from all the Musical Societies, also from H.R.H. the Princess of Weimar. His Majesty the King has expressed to the family of the departed Court-pianist his sincere sympathy for their loss.

Mr Browning's poetry seems to suffer a good deal from the mystifications of scholiasts and commentators. In his last volume, *Jocoseria*, there was a little piece named "Adam, Eve, and Lilith." The idea was that Adam had two wives, our first mother and the Lilith whom Mr Rossetti made familiar to every reader. In Mr Browning's poem a sudden storm of thunder frightened the two ladies, and they both made confessions about their private sentiments before they were married. Then the thunder ceased, and both ladies asked Adam to confess that he had believed them to be in earnest. "I saw through the joke," said the husband, with what we supposed was resigned, good-natured, and scornful irony. But an interpreter in the *Academy* assures us that "the husband is too stupid to see that both women have told him the truth." Now surely this is rather hard on the husband. Mr Browning did not, we feel convinced, mean to imply that the man was such a dull fellow. As we imagine, the poor man has a little of Thackeray's humour. But the *Academy* insists that the poem has been "somewhat misunderstood." This appears to be one of the cases in which commentators invent unthought of difficulties for the purpose of solving them wrongly.

#### "THOU SHALT KNOW HEREAFTER."

John xiii. 7.

(Suggested by the late mournful *catastrophe* at Sunderland.)

Hereafter! When this little while  
Shall vanish in th' Eternal smile;  
When the bright dawn of Heaven shall clear  
The weary night of weeping here!

Hereafter! When the barbed heart,  
Refined by sorrow's bitter smart,  
The mystery of love shall know,  
Now hidden in the heavy blow.

Hereafter! When these blossoms bright,  
Crushed by death's sudden falling blight,  
To fond hearts shall again be given  
In the immortal bloom of Heaven!

Hereafter! It is well that we  
Should girt with words of promise be;  
And e'en the bitterness of death  
Is softened by the angel—Faith!

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SARAH ANN STOWE.



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